

Cheers!

THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 209/210  
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**record  
research**

the **H<sup>3</sup> chrono-matrix file!**  
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Spivey Records (see page 24)

J. Mayo Williams (see page 10)  
and  
Black Patti



BLACK PATTI  
Electrically Recorded  
JOSHUA FIT DE BATTLE OF JERICHO  
Nazareth Congregational Church  
Choir of Brooklyn  
THE CHICAGO RECORD CO.  
CHICAGO, ILL.

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Archives

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the CLASSICS**  
JOHN SAM LEWIS



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THE ENGLISH SINGERS -- AND ROYCROFT -- REVISITED!  
by George Blacker (see page 3)

# Roycroft

## LIVING TONE

# RECORD

### MICROPHONE RECORDING

THE remarkable realism of Roycroft "Living Tone" Records is due to the new "Microphone" method of recording. This is the same process used for radio broadcasting, the finest way yet perfected for reproducing sound.

Roycroft microphone recording, therefore, is radio at its best—made permanent! Instead of broadcasting into the open air, the music is transmitted under perfect conditions from the broadcasting studio to the recording laboratory on to the record.

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The Roycrofters, East Aurora, N. Y.

....

**Wm. H. Wise & Co.**

Sole Distributors

50 West 47th St. New York, N. Y.

### AT LAST— THE "LIVING-TONE"

ARTISTS who have listened to the reproduction of their voices on Roycroft records enthusiastically exclaim, "That's the living tone!"

The Roycroft method re-creates the human voice with perfect fidelity. The most delicate nuances of the singing tones are captured and reproduced exactly. The subtle accents, which were impossible on the old-fashioned records, are heard on the Roycroft "Living Tone" Records with startling realism. Even the timbre of human sound; that untouchable quality which marks character in singers, is brought out with purest clarity.

In a word, the "Living Tone" Record so exactly duplicates the artist's original creation, that the music which it reproduces seems to come straight from a living human throat.

You can almost imagine the artist in your own home, giving a private, personal concert.

**Roycroft Records Can Be Played On Any Phonograph or Electrola**

**LITTLE WONDER**  
BLACKER (page 11)  
RECORDS

(see Wayne King page 9)  
THE FREDERIC W. ZIV COMPANY  
\*\* WAYNE KING SHOW PROGRAMS  
--Transcription research from DAVE KRESSLEY

*Liberty Music Shop*  
795 MADISON AVE.  
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NEW YORK, N. Y.  
RAYMOND  
(see page 12)

TOBORG  
(see page 13)  
**TEX RITTER**  
CAPITOL DISCOGRAPHY

**DIGGIN' THE  
GROOVES**  
BOB DAVENPORT  
(see page 24)  
TUTEM  
RECORDS

**Carl Kendziora**  
THE CORWEN  
(see page 13)

FRASE - ABRAMS  
corrections and  
additions to (see  
Brian Rust's page 14)  
**THE AMERICAN  
DANCE BAND  
DISCOGRAPHY**  
1917-1942  
Volume 2  
Lange to Zurke



Our reviews of these research endeavors are just four words long. "RR recommends them highly!"

from Robert DeMars, 989 40th Street, Oakland California 94608, phone 415-655-7123 655-8373

**WANTED: SAMMY KAYE** Radio Transcriptions-Magazine Articles-Photos-Literature- Anything Unusual ! I am preparing an archives of Kaye items and working to preserve "Swing and Sway" Memorabilia for Sammy and his wonderful but little understood band. Do you know that Sammy Kaye had more hit single records than any band in history? --my current count is 42 and the number is steadily increasing. I had a pleasant meeting with Sammy in New York in May 1984--he is 75 now and is well and quite an avid golfer. Please price these items fairly and help us preserve them for history. Please contact me at the above address and telephone number.

Thank you.....

From editor, Len K... Below is a fascinating early photo of an early Sammy Kaye Orchestra which I believe came from Sammy. Can we get a personnel identification ?



### \*\* About BLUES RESEARCH Magazinelll

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system to BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings

The following back issues of BLUES RESEARCH are available:

- ISSUE 3 -Aristocrat, Chess, Chief, Rhumboogie, Sultan, Sunbeam, etc.
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- ISSUE 15- Manor, Arco, Regis and JOB
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- ISSUE 17- Detroit labels: Fortune, Sensation, J-V-B, Hi-Q, Strate-8

(Att: Issue 17 was incorporated into RR issue 129/30)

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124 125/6 127 128 129/30 131 132 133  
134 135/6 137/8 139/40 141 142 143  
144/5 146/7 148 149/50 151/2 153/4  
155/6 157/8 159/60 161/2 163/4 165/6  
167/8 169/70 171/2 173/4 175/6 177/8  
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#### RECORDS WANTED!

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\*\*published bi-monthly\*\*

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\*\*contents of RR are indexed in Music Index(USA)\*\*

## record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

\*\*\* An Historic Offer! \*\*\*\*

AN HISTORIC OFFER! ONCE IN A LIFETIME!

Att: If you're interested in a complete run of RR Mags from ISSUE 71 (Oct. 1965) thru issue

208 (Jun 1984) 138 issues - you can obtain this run for \$68.00 in USA, or \$69.00 foreign. -Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 208 as advertized in RR 209/10.

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## DISCO-ING IN.....

### THE ENGLISH SINGERS - AND ROYCROFT - REVISITED! by George Blacker

Where did the time go? I see the last thing I wrote about the English Singers appeared in issue 117 of RR, in August 1972, and some follow-up commentary was published in issue 119/120. Within the past few months (I should add that I'm writing this in January 1984, FYI), a few more things have come to my attention, and I'd like to discuss and enumerate them here. Here goes:

1. Two correspondents suggested (or rather, one suggested and another stated) that the master number of the version of "Sing We and Chant It" on which the first half of the record was devoted largely to a recitation of the lyrics was 2753. Fred Hildebrand of Wellesley, Mass., reports take D on his copy. I acquired a copy of that issue myself recently, and I can confirm his reading of take D. It is, indeed, hard to read; the engineer could have used a bit more pressure on the scribe.
2. One of the correspondents, Richard Warren of Yale University Library, quoted an alternate master of 2752 (instead of the common 2762) for "Going to My Naked Bed" on 152. While I had, at that time, no definite reason to doubt that report, I felt a bit skeptical; 2752 and 2762 are enough alike that I couldn't dismiss at least the outside chance that someone had misread the number. A check of Carl Kendziora's Cameo master files assures me that my doubts were justified: master 2752 is already allocated to a vocal version of "Among My Souvenirs" by Vernon Dalhart (Straying from the country field a bit) which showed up on Cameo 8106, Lincoln 2760 and Romeo 529.

About a year ago, a record dealer in New Britain had a full set of twelve Roycroft records by the English Singers which he had intended at first to offer as a complete package when he put it on his auction list. By the time he published the list in question, though, he'd changed his mind; it seemed to him unwise to try to sell a package deal of that size, so he permitted individual bids on the single records. Since his copy of 151 had the alternate master 2753 on it, and since his copy of "Sumer is Icumen In" on 159 had the early master 3029 (replaced by 3443), I bid on them in an effort to complete my collection of the English Singers' records. I was successful in getting them, and other bidders got some of the other records. A month or two later, the dealer gave me some things which had come with the now-broken-up set, for which he had no use and doubted he could sell. They included:

- a. a "word-book" containing the lyrics for the songs contained on records 151-154.
- b. a copy of the solicitation letter sent to the original buyer of the set by Wm. H. Wise & Co., the distributor of the label. It is reproduced in full herewith.
- c. a promotional booklet which accompanied the letter, also reproduced herewith.
- d. the cloth-covered slipcase which had formerly held the records. I infer that the use of this predated the 12-pocket album in which I keep mine.

After listening to alternate master 2753 of "Sing We", for the first time in at least 30 years, I've come up with two possible explanations of why it was withdrawn and replaced by 3445:

- a. Somebody may have realized belatedly that if the full set was to be kept to 12 records and 24 titles, the recitations would have either to be eliminated altogether or confined to cases where the recitation and a vocal rendition could be fitted on one side of the record.
- b. The decision to supply "word-books" with the records made a recitation of the lyrics unnecessary.

I was curious as well about the substitution of mx. 3443 for 3029 ("Sumer is Icumen In"), but a back-to-back audition made the reason clear. 3029 sounds

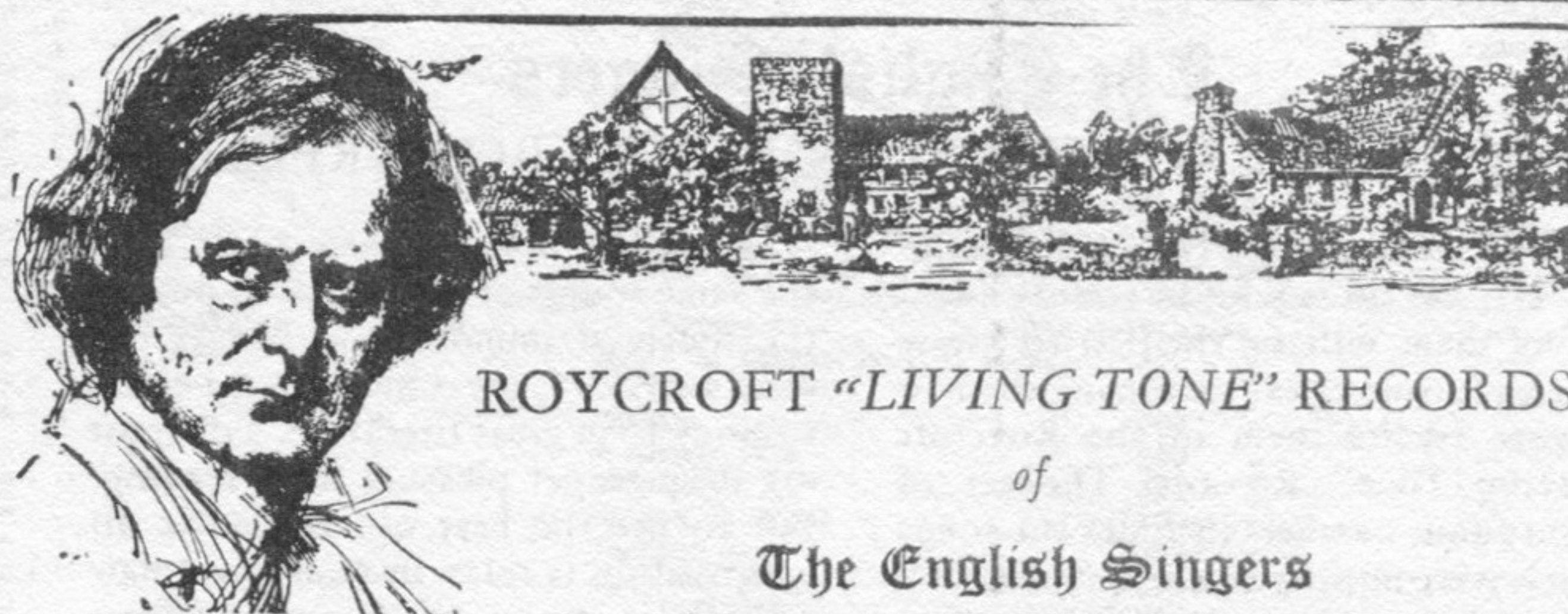
Here are page excerpts from the informative 28 page Roycroft promotional booklet of 1928 ..... -GB

## TREASURES FROM THE GOLDEN AGE OF ENGLISH MUSIC

THE story of the discovery of the lost treasures of English music written by Shakespeare's companions, and how a talented group of singers aroused the world to the pleasures of this immortal music.



ROYCROFT "LIVING TONE" RECORDS  
Wm. H. Wise & Co., Sole Distributors  
50 W. 47th Street, New York



## ROYCROFT "LIVING TONE" RECORDS of The English Singers

YOU know the story of the Roycrofters, founded in the early Nineties by Elbert Hubbard. These master craftsmen have as their motto: "Not how cheap, but how good!"

When Elbert Hubbard visited William Morris in London he was astounded at the loving care that this famous poet and artist took to print a single book. Five years were spent in preparation. Price was not thought of at all. Only the desire for utmost beauty urged William Morris and his craftsmen in their labors of love.

To Elbert Hubbard it was a revelation that the common things of life which we use every day could be as artistic as they are useful. He brought this new inspiration back to America. He gathered about him, in East Aurora, the finest craftsmen in all the arts. And through them he transplanted to America the traditions of the artists of the Middle Ages making beautiful things.

The Roycrofters have been doing the finest printing in America. Their books are masterpieces of art. They have made furniture, leather goods, metal-ware. For more than thirty years these master craftsmen have followed the spirit of their tradition to do the best that human hands can do.

Now this same artistry is applied

to the making of "Living Tone" Records. Nearly everyone knows of the faults of the old methods of recording—its scratchiness, the "wolf" tones, the rubbery sounds, the hollow echoes, and the loss of high and low notes. Artists, particularly, complained that the old type phonograph records distorted their voices.

The Roycrofters use a new process of reproducing the human voice. It is so real and life-like that musicians who heard them enthusiastically exclaimed, "That's the living tone!"

The Roycroft method re-creates the human voice with perfect fidelity. The most delicate nuances of the singing tones are captured and reproduced exactly. The subtle accents, which were impossible on the old-fashioned records, are heard on the Roycroft "Living Tone" Records with startling realism. Even the timbre of human sound; that untouchable quality which marks character in singers, is brought out with purest clarity. In a word, the "Living Tone" Record so exactly duplicates the artist's original creation, that the music which it reproduces seems to come straight from a living human throat.

Lovers of good music everywhere will be thrilled to know that The English Singers are the first artists to be recorded



on Roycroft "Living Tone" Records. What a rare combination it is! For The English Singers are, admittedly, perfection itself in the art of vocal music.

Their marvelous rendition of old English Madrigals has swept them into world-wide fame. People who heard them in their American concerts actually shouted for encores. Ever since their first appearance they have sung to capacity audiences. Men and women who rarely went to concerts were captivated by their singing as much as were the professional musicians and critics.

Says Lawrence Gilman, "The English Singers, that unique group, came yesterday for their first concert of the season. No empty seats were apparent and the audience, which listened with attention and delight, was liberally sprinkled with familiar faces of those New Yorkers most distinguished in arts and letters. To use the vernacular, 'every one' was there, and was there because he had been there a half dozen times before, which is the richest compliment an audience can pay."

Surely, if The English Singers could ever be persuaded to broadcast their delightful music over the radio, you would call for encores as enthusiastically as those who hear them on the stage. You would send in "applause cards." You would telephone for more numbers to be sung. You would regret that you could not hear The English Singers as often as you like. You would wish that the radio programs of The English Singers could be made permanent.

They have been made permanent! That, exactly, is what Roycroft "Living Tone" Records are—*permanent radio*. They are radio at its best—when the

conditions for reception are perfect, when there is no static, no fading, no interference, no overlapping and no trouble with your set.

The same methods used for broadcasting are employed in recording Roycroft "Living Tone" Records. The English Singers stand before a microphone and their music is transmitted

under perfect conditions from the studio to the recording laboratory. Instead of being sent out into the air for a single time as in ordinary radio, the music is transmitted to a record. It is a perfect radio made

permanent; one that you can hear repeated whenever you please, as often as you please.

Countless evenings of rare pleasure await you in listening to the Roycroft "Living Tone" Records of The English Singers in their program of Madrigals, Folk Songs, Ballets and Carols. Each record has been made with infinite care. The English Singers sang each number over and over a dozen times—as often as necessary—until they, themselves, were satisfied that they had given the richest interpretation of their exquisite music and until they knew that their efforts could not be bettered.

Now, at last, you can hear The English Singers in twenty-four of their favorite songs, the tremendous hits from their concerts.

Hear this wonderful music! Test the records!

You will discover that the Roycroft "Living Tone" Records of The English Singers can give you all the pleasure and delight which these artists have given to untold thousands in their personal appearances.

"Your Living Tone recording has caught completely the very life of The English Singers' music."  
—Cuthbert Kelly.  
Founder and Leader of The English Singers

## The English Singers

RECORDED EXCLUSIVELY ON ROYCROFT RECORDS

THOSE who heard The English Singers, and those who have only heard of them will be thrilled to know that a pleasure equal to hearing them in concert awaits them in the Roycroft "Living Tone" Records. The set of twenty-four numbers includes the songs which were most ardently applauded by enthusiastic audiences. This complete set of 24 selections—on twelve 10-inch, double-face Roycroft Records—can be played on any machine.

Here is musical entertainment such as you can get only once in a "blue moon." The English Singers have delighted the world with their fascinating programs. Trained musicians agree that Roycroft "Living Tone" Records so exactly duplicate the richness, the delicacy, and the wonder of their singing that hearing the records is like listening to The English Singers themselves.

HEAR The English Singers. Hear them, and convince yourself that these talented artists bring you the highest type of musical entertainment that America has heard in the last quarter-century. Listen to their singing on Roycroft "Living Tone" Records—a perfect reproduction of their superb music.

You will treasure these records of The English Singers as much as you treasure

Shakespeare. Both of them come from the same source of genius. Both possess the touch of immortality. But as has often been said, great music is far easier to enjoy than great literature. You must dig deep to get pleasure from reading. But to get the best out of music all you need do is relax in your easy chair and let its strains reach out to caress your heart-strings and soothe your soul. When you are at your weariest this great music will bring you entertainment. And even in your happiest moments it will bring you added happiness!

It is this restful pleasure which you will discover in The English Singers. On Roycroft "Living Tone" Records these great artists are at your command; ready to delight you with the greatest music the English-speaking world has ever produced—whenever you wish, as often as you wish.

Tens of thousands of men and women who have already heard The English Singers in concerts will be eager to subscribe for this collection of their favorite selections. But because the Roycrofts insist on making their records (as they make everything else) with painstaking care, only a limited number can be made at a time. The demand will far surpass the supply. Enter your order at once.

ROYCROFT "LIVING TONE" RECORDS

WM. H. WISE & Co. Sole Distributors

50 WEST 47TH STREET

NEW YORK, N. Y.

rather too bassy for a vocal performance, and there is also a modicum of distortion in it; hence the remake.

I suppose a word of explanation could come handy for such of you as may have wondered, when they saw the title "Ca' the Yowes", what on earth "yowes" could be. Such was certainly my reaction. The word-book solved the puzzle; they're ewes, or sheep — female-type.

I succumb to the temptation to quote here from John Sam Lewis, to whom I passed along the word-book mentioned above. It attempted to clarify the title "In Going to My Naked Bed" (mx. 2762, disc 152) by stating that it made better sense (if not scansion as a lyric) if read as "In Going Naked to My Bed". The writer explained that night-clothes were unknown in 16th-century England. Sam's reaction to that: "Nonsense!" He contends that the nights were, on the whole, rather too chilly and the buildings much too drafty for sleeping comfortably au naturel. Those two factors would surely have caused an epidemic of chilled or frozen sitzfleisch, with strong overtones of pneumonia.

As may be seen, the solicitation letter is dated Feb. 10, 1928, well before all of the 28 issued titles had been recorded. Presumably the booklet was printed no later than the last week in January of that year. The list of titles on page 21 contains five real surprises: five titles which did not show up on any records I've traced to date. Some lesser surprises are to be seen in the proposed couplings of titles, which are different from those listed on most Roycroft sleeves as well as the listing printed inside the front cover of my album.

The five unissued titles are:

- "Flora Gave Me Fairest Flowers" — Madrigal
- "The Street-Cryes of London" — The 'Cryes', arr. by G. Jacob
- "Matthew, Mark, Luke and John" — Folk Song, arr. Gustav Holst
- "I Go Before, My Darling" (Thos. Morley) — Canzonet
- "The Noble Stem" — Carol, set M. Praetorius

The obvious question arises: were any or all of these recorded? This is a very difficult question to answer, as no recording ledgers survive from Cameo, and the master data available has had to be assembled from the records themselves. A look at Carl Kendziora's Cameo master ledger makes it quite clear that there are more than enough untraced masters to accommodate five sides by the English Singers. Assuming that their first master was 2753 and their last 3465, and assuming further that those five sides were most probably cut by April 1928 (if they were recorded at all), they could have been done on any of the following masters:

2756	2800	2867	ADDENDA:	
2759	2809	2868	2730	2743
2760	2810	2875	2733	2747
2768	2811	2876	2735	Cf. Roycroft 163;
2775	2812	2877	2737	2729 is earliest
2776	2813	2878	2738	Roycroft mx.
2795	2814			hence these additions

There are other untraced numbers above 2878, but I'd look for the five sides somewhere in the above group, if I were ever to find any Cameo test pressings. If you refer back to "RecRes" issue 117, you'll see that a few of these are immediately adjacent to known English Singers sessions; what more likely, then, that some of those titles were cut then, considered for issue and rejected at some later time, Heaven knows why? I could venture a guess at the reason for withholding one of them, though: "Flora Gave Me Fairest Flowers" sounds to me as if it could be a bit of a tongue-twister.

In my original article, I quoted a number of critical comments on the Singers; I've found a Roycroft sleeve containing a few that have not been reproduced, so here they are:

"The recording leaves nothing to be desired in the way of perfect clarity and tonal purity.... essential to the library of every person of sensibilities and powers of appreciation..... These works are to be numbered among the choicest gold of our musical treasury."

—The Phonograph Monthly Review

(to be continued) - comments to George Blacker, 345½ S. Main Street, Cheshire, CT 06410



PART EIGHTEEN (continued from RR 207/208) (HHH BEGAN IN ISSUE 175/8)

# the H<sup>3</sup> chrono-matrix file!

from ed. LK: **Harold H. Hartel**

HAROLD H. HARTEL  
55 Bane Street  
Newton Falls Ohio 44444

The file is the brainchild chronological listing with concuring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H<sup>3</sup> system to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1997-1998. Harold has systematically selected the earliest JR entries in 11897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes -and would like to get them, please write to RR (send return sse or postcard) and we will give you a lead. Harold has also referred to another volume in his files -that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, -and that much of the material has been incorporated into Rust's 4th edition, the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H<sup>3</sup> Chrono-matrix files. Any underlined matrix number is presumed to be rejected (eg. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears -that means that "during the month, definite date unknown" (eg. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES	
Nov. 23	McKinney's C.P.	-	-	-	It's Tight Like That	48619-2	-1033
-	Cl. Williams	NY	-	-	There's A Rainbow 'Round My Shoulder	48620-3	-1704
-	-	-	-	-	In The Bottle Blues	401390-B	-1704
-	-	-	-	-	What Do You Want Me To Do ?	401391-A	-1704
-	Burnett	-	-	-	Will The Circle Be --	147493-2	EG-98
-	-	-	-	-	Rejected Stone	147494-3	-
-	Sissle	Lon	-	-	Great Camp Meetin' Day	*E-2226-3	JR-1426
-	-	-	-	-	Miranda	*E-2227-3	-
-	Rounders	NY	8362-3	-	Where The Shy Little Violets Grow	-	-1339
-	M. Shaw	-	-	-	Where The Shy Little Violets Grow	401392-C	-1411
-	Mole	-	-	-	You're The Cream In My Coffee	401394-B	-1087
-	-	-	-	-	Wild Cat Joe	401395-B	-
Nov 1928-cont'd							
Nov 27c.	Elizalde	Lon	-	-	She's A Great, Great Girl	-	JR-469
-	-	-	-	-	Grown-Up Baby	-	-
-	Coon-Sanders	Chi	-	-	Smilin' Skies	48625-1	-340
-	-	-	-	-	Here Comes My Ball And Chain	48626-3	-
-	-	-	-	-	Who Wouldn't Be Jealous Of You ?	48627-1-2	-
-	Lombardo	-	-	-	High Up On A Hill-Top	147532-2	-970
-	-	-	-	-	The Spell Of The Blues	147533-3	-
-	McHugh	NY	-	-	Baby	147495-2(Har)	-1029
-	-	-	-	-	Remember I Love You	147496-2(Har)	-
-	-	-	-	-	The Whoopee Stomp	147497-2(Har)	-
-	Eva Parker	Chi	-	-	You're Going To Leave The Old Home, Jim	48628-2	EG-507
-	-	-	-	-	Careless Love	48629-3	-
-	Sizzlers	NY	-	-	Diga Diga Do	18903	JR-1436
-	-	-	-	-	Somebody Stole My Gal	18904	-
-	-	-	-	-	Diga Diga Do	N-598	-
-	-	-	-	-	Somebody Stole My Gal	N-599	-
-	W. Barnes	Chi	-	-	Beau Koo Jack	C-2609-A-B	-91
-	-	-	-	-	It's Tight Like That	C-2610-A-B	-242
-	Calif. R.	NY	-	-	Happy Days And Lonesome	18907	-
-	-	-	-	-	I Loved You Then As I-	18908; N-602	-Love You Now
-	-	-	-	-	Don't Be Like That	*401414-A	-502
-	Ellis	-	-	-	Fan It	C-2611- (Voc)	EG-321/JR-823
-	Jaxon	Chi	-	-	A Room With A View	48407-2	JR-871
-	R.W. Kahn	NY	-	-	Some Rainy Day	C-2614- (Br)	-992
-	Lyman	Chi	-	-	A Jazz Holiday	C-2615- (Br)	-
-	-	-	-	-	Me And The Man In The Moon	*14483	-1028
-	McGowan	Rich	-	-	One Step To Heaven	E-28858 (Duo)	-887
-	Kemp	NY	-	-	I Can't Give You Anything But Love	*Bb-14797-2	-564
-	C. Gibbons	Lon	-	-	Dirty Dog	WA-8178-2	-306
-	Char. Ser.	-	-	-	She's Funny That Way	8370-3	-1620
-	T. Wallace	NY	-	-	Heaven For Two	*1417-1	-1379
-	Selby	Lon	-	-	Louisiana	*1418-2	-
-	-	-	-	-	Put It Back Or Keep It Out	*1447-2	-346
-	B. Cotton	NY	-	-	That's Why The Undertaker's Busy	3178-C	EG-44
-	Bernard	-	-	-	South Bound Blues	3179-A	-
-	-	-	-	-	Cockroach Blues	3180-C	-
-	-	-	-	-	-	3181-A	-
Dec-1928-cont'd							
Dec	Haid	Chi	-	-	Me And The Man In The Moon	21032-2	JR-650
-	-	-	-	-	Where The Shy Little Violets Grow	21033-2	-
-	-	-	-	-	Doin' The Raccoon	21034-1	-
-	c. Hokum Boys	-	-	-	Selling That Stuff	21035-3	EG-292
-	-	-	-	-	Beedle-Um-Bum	21036-2,-3	-
-	Richmond S.Q.	LIC	-	-	Gone Jazz Crazy	----- ?	-537
-	-	-	-	-	Monkey Man Blues	----- ?	-
-	-	-	-	-	Won't Be Worried No More	----- ?	-
-	-	-	-	-	Oh, You Better Mind	----- ?	-
-	Taggart	Chi	-	-	Religion Is Something Within You	21040-1	-626
-	-	-	-	-	Mother's Love	21041-1	-
-	P. Stewart	-	-	-	A Little Bit Closer	21042-1	EG-614/RJ-1500
-	-	-	-	-	I Want To See My Baby	21043-2	-
-	Rainey	-	-	-	Big Feeling Blues	21044-1	EG-528/JR-1269
-	Chas. Jackson	-	-	-	Jungle Man Blues	21045-2	-
-	-	-	-	-	Corn Liquor	21046-1	-
-	Willie Davis	-	-	-	Your Enemy Cannot Harm You	21051-2	-163
-	-	-	-	-	I've Got A Key To The Kingdom	21052-3	-
-	A. Miller	-	-	-	I Would If I Could	21061-1	-459
-	Rev. P.W. Williams	(prob)	-	-	Testifying Meeting-Part 1	----- ?	-732
-	-	-	-	-	Testifying Meeting-Part 2	----- ?	-
-	Baretto	Lon	-	-	Sapphire	1069-3	JR-90
-	-	-	-	-	Scrambles	1070-3	-
-	H. Jackson	Berlin	----- ?	-	I'm Writing You	----- ?	-808
-	-	-	----- ?	-	I Can't Make Her Happy	----- ?	-
-	Cl. Jones	Chi	-	-	I've Got It All	21062-2	-856
-	-	-	-	-	*Mid The Pyramids	21063-1	-
-	-	-	-	-	Hold It Boy Blues	21064-2	-
-	Ezell	-	-	-	Ezell's Precious Five	21065-1-2	EG-195/JR-516
-	-	-	-	-	Crawlin' Spider Blues	21066-1-2	-
-	Beverly Sync.	-	-	-	Sugar	21069-2	JR-133
-	Weber	Berlin	-	-	Easy Goin'	BLR-4838-1	-1662
-	-	-	-	-	I Can't Give You Anything But Love	BLR-4839-2	-
-	3 Coon-Sanders	Chi	-	-	That's How I Feel About You	48656-1-2-3	-340
-	-	-	-	-	Little Orphan Annie	48657-1	-
-	Freeman	-	-	-	Craze-O-Logy	402151-C	-541
-	-	-	-	-	Can't Help Lovin' Dat Man	402152-B-C	-
1928-cont'd							
Dec 3	Fulcher	Chi	-	-	Love, Oh Love	C-2622-	JR-547
-	3c. P.T. Smith	-	-	-	Pine Top Blues	C-2623-	EG-593
-	-	-	-	-	Pine Top Trouble	C-2624-	-
-	-	-	-	-	I Got More Sense Than That	C-2625-	-
-	-	-	-	-	Now I Ain't Got Nothin' At All	C-2626-	-
-	A. Payne	Rich	-	-	Blue Night	14500-A	JR-1213
-	-	-	-	-	Jo-Anne	14501-A	-
-	Pollack	NY	-	-	Then Came The Dawn	49220-3	-1232
-	-	-	-	-	Sentimental You	49221-2	-
-	4 Armstrong	Chi	-	-	Basin Street Blues	402153-A	-44
-	-	-	-	-	What Kind Of Man Jesus Is	402154-A	-
-	McIntosh	-	-	-	Since I Laid My Burden Down	402159-A	EG-420
-	-	-	-	-	The 1927 Flood	402160-B	-
-	-	-	-	-	The Latter Rain Is Fall(sic)	402161-A	-
-	-	-	-	-	Take A Stand	402162-A	-
-	W. Phillips	Dallas	-	-	I Am Born To Preach The Gospel	402163-B	-515
-	-	-	-	-	Train Your Child	147560-	-
-	-	-	-	-	-	147561-	-

5	Goldkette	Chi			She's Funny That Way	48671-1-2-3	JR-579
					Vilja's Song("The Merry Widow")	48672-1-2-3	
	T. Henry	NY			Just You And I	48427-3	-737
					Found My Gal	48428-2	
					I Know Why I Think Of You	48429-2	
					When Shadows Fall	48430-3	
					Shame On You	48431-2	
					My Little Old Home Down In New-	48432-3	-Orleans
	Henton	Dallas			He's Coming Soon		EG-282
					Heavenly Sunshine		
	Rhythmic 8	Hayes			You're In My Heart	Yy-15230-1	JR-1291
					In A Bamboo Garden	Yy-15231-3	
					Why Is The Bacon So Tough(w)!!!	Yy-15232-1	
					Mistakes(w)	Yy-15233-2	
	Elwin				Today, Tomorrow, Forever	Yy-15235-2	-506
	B.M. Smith	Chi			It's Heated Red Hot	402164-B	EG-575
					Death Valley Moan	402165-B	
					Sweet Black Woman	402166-B	
					Good Feelin' Blues	402167-A	
1928-cont'd							
Dec 5	Armstrong	Chi	Br/Voc	Col	Gnt	OK	Vic
					No One Else But You	402168-B	JR-44
					Beau Koo Jack	402169-C	
					Save It, Pretty Mama	402170-C	
5	Tampa Red		C-2637-		Jelly Whippin' Blues		EG-627
	A. Trent	Rich			14518	Black And Blue Rhapsody	JR-1563
					14519	Nightmare	
					14520-A	Adorable Dora	
	LeRoy Williams	Dallas			147564-1	Tampa Shout	-1719
					147565-1	Going Away Blues	
	Frenchy's S.B.				147566-1	Texas And Pacific Blues	-543
					147567-1	Sunshine Special	
	(B)W. Johnson				147568-1	I'm Gonna Run To The City Of Refuge	EG-353
					147569-2	Jesus Is Coming Soon	
					147570-2	Lord I Just Can't Keep From Crying	
					147571-1,-2	Keep Your Lamp Trimmed And Burning	
	Marlin				147572-	un-named title	-430
					147573-	un-named title	
	W. Phillips				147574-	Jesus Is My Friend	-515
					147575-	What Are They Doing In Heaven Today ?	
6	McIntosh	Chi			Behold ! The King Shall-	402179-A	-Reign
	Blakey				King Of Kings	402181-B	-420
					Jesus Was Here On Business	402182-B	-68
					Warming Up The Devil's-	402183-B	-Fire
					The Devil Is Loose In The-	402184-A	-World
					Weatherbird	402199-A	
(5?)	Armstrong				147576-2	Tom Cat Blues	JR-44
6	Cadillac	Dallas			147701-1-2(Har)	Carressing You	EG-106
	Calif. R.	NY			147702-1-2(Har)	My Troubles Are Over	JR-242
					147703-3 (Har)	Judy(w)	
	Ellis				The Song I Love	401432-C	-502
					Where The Shy Little-	401433-C	-Violets Grow
					My Inspiration Is You	401434-C	
	J.R. Morton				Everybody Loves My Honey Now	48433-1-2	-1103
					Red Hot Pepper	48434-1	
					Deep Creek	48435-3	
					You Oughta See My Gal	48436-1-2	
	Noone	Chi	C-2639-A-B		I Must Have That Man		-1151
			C-2640-A-B (Voc)		Some Rainy Day		
			C-2641-A-B		Baby		
1928-cont'd							
Dec 6	M. Taylor	Dallas	Br/Voc	Col	OK	Par	QRS
					147587-2	My Daddy Blues	EG-644
					147588-2	Street Walking Blues	
7c.	P.T. Smith	Chi	C-2646-		Big Boy, They Can't Do That		-593
	Sissle	Lon			For Old Times Sake(w)	E-2239-2	JR-1426
					All By Yourself In The-	E-2240-1	-Moonlight
					Shout Hallelujah !'Cause-	E-2241-2	-I'm Home
					Columbo	E-2242-1	
7	Tampa Red	Chi	C-2651-		Train Time Blues		EG-627
	Armstrong				402200-B	Miggles	JR-44
	Bernie	NY	E-28881- (Br)		Makin' Whoopee		-130
	Loveday	Dallas			147591-1	Orphan Blues	EG-398/JR-978
					147592-1	Schoolyard Blues	
	Wm. McCoy				147593-2	Just It	EG-412/JR-1025
					147594-1	How Long Baby	
	Weems	Cam			Me And The Man In The Moon	49169-3	JR-1666
					My Troubles Are Over	49170-3	
	E. Wright	Dallas			147595-1-2	Police Blues	EG-749/JR-1744
					147596-2	Lonesome Trail Blues	
	Heads				(?) 147597- (transp. #?)	God Loves A Woman	EG-267
					(?) 147598- (-do- ?)	Christ And His Power	
8c.	P.T. Smith	Chi	C-2654-		Nobody Knows You When You're Down And Out		-593
8	Cadillac	Dallas			147599-2	Carbolic Acid Blues	-106
	Hines	LIC			Blues In Thirds(Caution Blues)	287	JR-757
					Off Time Blues	288-A	
					Chicago High Life	289	
					A Monday Date	290	
					Stowaway	291	
					Chimes In Blues	292-A	
					Panther Rag	293	
					Just Too Soon	294-A	
	Reed	Dallas			147600-2	Dreaming Blues	EG-532
					147601-1	Texas Blues	
	C. King				147602-2	Peepin' Blues	-375
					147603-1	Triffin' Blues	
	Texas J.S.				147604-2	He's The Lily Of The Valley	-649
					147605-2	He's Coming Soon	
	Billiken Johnson				147606-2	Frisco Blues	-329
					147607-2	Wild Jack Blues	
1928-cont'd							
Dec 8	O. Harris	Dallas	Col	OK	QRS	Vic	Zon
					147608-1	Walking Blues	EG-261
					147609-2	You'll Like My Loving	
	Wm. McCoy				147610-1-2	Out Of Doors Blues	EG-412/JR-1025
					147611-1	Central Track Blues	
	Coley Jones				147612-1	So Tired	EG-356
					147613-1	Hokum Blues	
	J. Nelson				147614-2	Jet Black Snake Blues	EG-488/JR-1124
					147615-2	Beating Me Blues	
	Cl. Williams	NY			147399-1-2-3	Do It Baby	JR-1704
					147400-1-2-3	My Kitchen Man	
	S. Martin	LIC			305-A	Mean Mama Blues	EG-438/JR-1014
					306	Mistreating Man Blues	
					307-A	Kitchen Man Blues	
	Cl. Williams				308	Beau Koo Jack	JR-1704
					309-A	Sister Kate	
	E.N. Johnson				310-A	Pane In The Glass	
					311	You Ain't No Good Blues	EG-330/JR-834
					312	You Know That Ain't Right	
(Jan 29?)	J. S. Johnson				313	The Duck-Yas-Yas-Yas	EG-333
					314-A	The Snitchers Blues	
					315	Bound To Be A Monkey	
					316-A	My Babe Blues	
	Geo. Wilson				317-A	Myrtle Avenue Stomp	EG-739/JR-1727
					318-	D. C. Rag	
					319-A	Chicken Wilson Blues	
					320	House Snake Blues	
					----1/321-A	Frog Eye Stomp	
9	Coley Jones	Dallas	147622-2		Chasin' Rainbows		EG-356
			147623-2		I Used To Call Her Baby		
	Meroff	Chi			402202-C	Smiling Skies	JR-1047
					402203-C	Me And The Man In The Moon	
10	Ellis	NY			401443-C	Blue Shadows	-502
					401444-A-B-C	You're Just A Little Bit Of Everything I Love	
	Shelton	Chi			Gonna Quit That Man And-	48709-1-2	-How I
					Flapper Stomp	48710-1-2	-1413
					Transatlantic Stomp	48711-2	-327
	E.C. Cobb				Barrell House Stomp(sic)	48712-1	
11	T. Lewis	NY	147416-4		Limehouse Blues		-956
	London Orch.	Lon			Record Land-Part 2	Yy-15041-3	-977



[illegible]



HHH (continued)	Jan 7	Seven B.B.	-	It's A Precious Little-	18990	-Thing Called Love	-1393	-	I.Mills	NY	8476-1-2	Tiger Rag	-1077				
	-	Weems	Cam	It's A Precious Little-	N-681	-Thing Called Love	-1666	-	-	-	8477-2 (Dom)	Shirt Tail Stomp	-				
	-	-	-	The Glory Of Spring(w)	*49188-4	-	-	-	-	-	8478-2-3 (Cq)	Icky Blues	-				
	-	-	-	No Other Love	*49189-4-5	-	-	19	E.Calloway	-	-	Is There Anything Wrong-	18986;N-677 -In That ?	-262			
	8	Ellington	NY	No Other Love	*49189-7	-	-	-	-	-	-	Good Little Bad Little-	18989;N-680 -You	-1062			
	-	-	-	E-28939-A(Br)	Doin' The Voom Voom	-477	-	-	E.Miller	-	-	Right Or Wrong	401546-B	-			
	-	-	-	E-28940-A(Br)	Tiger Rag-Part 1	-	-	-	-	-	-	That's The Good Old Sunny-	401547-C -South	-			
	-	-	-	E-28940-B(Br)	Tiger Rag-Part 1	-	-	-	-	-	-	You're The Cream In My-	401548-C -Coffee	-			
	-	-	-	E-28941-A(Br)	Tiger Rag-Part 2	-	-	-	Stowers	Rich	-	Railroad Blues	*14711	EG-617			
	-	E.Miller	-	I Ain't Gonna Give Nobody None O' This Jelly Roll	401509-A	-1062	-	-	-	-	-	Texas Wild Cat Hunt	*14712	JR-887			
1929-cont'd	-	-	-	She's Funny That Way	401510-B	-	-	21	Kemp	NY	-	My Lucky Star	Between You And Me	-1108			
	-	-	-	You Lose	401511-C	-	-	-	Mosby	LA	-	147817-3	Louisiana Bo Bo	-			
	9	Arcadians D.O.	Lon	Why ?	*Ty-15086-2	-31	-	-	-	-	-	147818-3	Dearie	-			
	-	-	-	Sentimental Baby	*Ty-15087-3	-	-	-	-	-	-	147819-1	-	-			
	-	-	-	Happy Days And Lonely Nights	*Ty-15089-2	-	-	-	-	-	-	-	-	-			
	-	W.Baker	Rich	Mama, Don't Rush Me Blues	14666	EG-32	1929-cont'd	-	-	-	Br/Voc	Col	Ed	Gnt	*Gr/Pol	OK	
	-	McHugh	NY	147759-2(Har)	Futuristic Rhythm	JR-1029	-	Jan	(22?)	Aiona	LA	147820-3	That Lovin' Hula	-	JR-4	-	
	-	-	-	147760-2(Har)	Let's Sit And Talk About You	-	-	-	-	-	-	147821-1-2-3	Kaala	-	-	-	
	-	-	-	147761-3(Har)	In A Great Big Way	-	-	-	-	-	-	147824-1	Don't Make Sweet Mama Mad	-	-1108	-	
	10	W.Baker	Rich	No No Blues	14667	EG-32	-	-	21	Mosby	-	-	Glad Rag Doll	*Ty-15103-2	-31	-	
1929-cont'd	-	-	-	Weak Minded Blues	14668	-	-	-	-	-	-	-	I Want A Good Man(And I Want Him Bad)	-	EG-377	-	
	-	-	-	Sweet Petunia	14669	-	-	-	-	-	-	-	Give Your Baby Lots Of Lovin'	-	-	-	
	-	Golden	NY	8450-2	Makin' Whoopie !	JR-575	-	-	-	-	-	-	-	-	-	-	
	-	I.Mills	-	E-28948- (Voc)	Rush Inn Blues	-1077	-	-	-	B.Murray	-	-	18987	A Gay Caballero	-	JR-1118	-
	-	-	-	E-28949- (Voc)	Freshman Hop	-	-	-	-	-	-	-	N-678	A Gay Vaballero	-	-	-
	-	-	-	E-29050- (Voc)	I've Never Been Loved	-	-	-	-	-	-	-	18988	Ever Since The Movies Learned To Talk	-	-	-
	-	A.Ramsey	-	Just Like I Took My Man	*611 (test)	EG-528	-	-	-	-	-	-	N-679	Ever Since The Movies Learned To Talk	-	-	-
	11	Calif. R.	-	Sweethearts On Parade	19005;N-696	JR-242	-	-	-	N.Nichols	Cam	-	She Belongs To Me	267(test)	-1137	-	-
	-	-	-	I'll Never Ask For More	19006;N-697	-	-	-	-	-	-	-	The World Is Waiting For The Sunrise	268(test)	-	-	-
	-	Elwin	Hayes	Most Wonderful You	*Ty-15376-1	-506	-	-	-	I.Robinson	Chi	C-2844- (Br)	Ready Hukum	-	-1321	-	-
1929-cont'd	-	-	-	Nobody's Sweetheart	*Ty-15377-2	-	-	-	-	-	-	C-2845-	Mammy Moon	-	-	-	-
	-	V.McCoy	NY	147772-3	I Want A Good Man(And I Want Him Bad)	EG-412	-	-	-	N.Shilkret	NY	-	You Wouldn't Fool Me, Would You ?	49671-2	-1418	-	-
	-	-	-	147773-1	If You Really Love Your Baby	-	-	-	-	-	-	-	I Want To Be Bad	49672-2	-	-	-
	-	Whiteman	-	147537-9	How About Me ?	JR-1686	-	-	-	-	-	-	Wang Wang Blues	49673-2	-1233	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	Yellow Dog Blues	49674-2	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	Shirt Tail Stomp	49675-1(LP)	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	Sweet Liza	48815-2	-1548	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
1929-cont'd	Jan 12c.	Rosebery	Lon	My Southern Home	E-2290-2	JR-1336	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	I'm Crazy Over You	E-2291-2	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	Blue Grass	E-2292-1	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	There's A Blue Ridge	*Round-E-2293-2	-My Heart	-	-	-	-	-	-	-	-	-	-	-
	12	Creager	NY	8456-2	You Please Me	-358	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	8457-	Pepper Pot	-	-	-	-	-	-	-	-	-	-	-	-
	-	R.Miller	Chi	XC-2785- (SM)	Angry	-1069	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	XC-2786- (SM)	Crazy Rhythm	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	XC-2787 (SM)	unknown title	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	XC-2788 (SM)	unknown title	-	-	-	-	-	-	-	-	-	-	-	-
1929-cont'd	-	-	-	XC-2789 (SM)	unknown title	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	XC-2790 (SM)	unknown title	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	C-2791/2 (Voc)	Train Time Blues	EG-627	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-----?	Chicago Moan Blues	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	-----?	It's Tight Like That No. 2	-	-	-	-	-	-	-	-	-	-	-	-
	13	G.Fields	Lon	Take A Look At Mine	*Eb-15547-3	JR-521	-	-	-	-	-	-	-	-	-	-	-
	14c.	Whidden	LA	5086-1-3	Louisiana	-1675	-	-	-	-	-	-	-	-	-	-	-
	14	Aiona	-	Hula Girl	147806-3	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	Pashana	147807-2	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	Keko	147808-2	-	-	-	-	-	-	-	-	-	-	-	-
1929-cont'd	-	-	-	Pauau	147809-1-2-3	-	-	-	-	-	-	-	-	-	-	-	-
	-	Goldkette	Chi	Sweethearts On Parade	48602-5	-580	Jan 25	-	-	-	-	-	-	-	-	-	-
	-	-	-	Take A Good Look At Mine	48777-3	-	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	Ya Comin' Up Tonight, Huh ?	48778-2	-	-	-	-	-	-	-	-	-	-	-	-
	-	F.Hall	NY	*401530-A	She Only Laughs At Me	-654	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	*401531-A	Here's That Party Now In Person	-	-	-	-	-	-	-	-	-	-	-	-
	-	I.Mills	-	E-29064-A-B(Br)	Futuristic Rhythm	-1077	-	-	-	-	-	-	-	-	-	-	-
	-	-	-	E-290652													



# RAGGING the CLASSICS

JOHN SAM LEWIS

ANIA DORFMANN  
1899-1984

In Record Research 207/8 I had told the story of my old professor M. D. Clubb and what Ania Dorfmann's recording of Mendelssohn's Songs Without Words meant to him as he was recovering from a heart attack. I had written the account about three or four months before it appeared.

Ania Dorfmann died in her New York apartment April 21, 1984, having retired from the Juilliard faculty in June, 1983. Tom Clear sent me a xerox copy of her New York Times obituary (April 23), but previously Tom had given me a copy of her set of complete Mendelssohn Songs Without Words (RCA LM-6128), all 49 of the SWWs. So even though, thanks to Tom's generosity, I have all of her SWWs in playable condition, I still would never give up my damaged copy of RCA LM-2166.

Ania Dorfmann was born in what must be called "the cradle of musicians," Odessa, Russia, July 9, 1899. As a girl she studied piano with Theodor Leschetitzky (1830-1915), who rivaled Liszt as the most famous piano teacher of the nineteenth century. Madame Dorfmann's death leaves Mieczyslaw Horszowski as, so far as I know, the only Leschetitzky pupil still actively concertizing. At least one other Leschetitzky pupil, the British pianist and teacher Frank Merrick (b. 1886), is still living, but at his advanced age he is no longer active.



Later, Madame Dorfmann studied with Isidor Philipp (1863-1958), who doubtless was her principal teacher, at the Paris Conservatory. On holiday in Russia when the Bolshevik revolution broke out in November, 1917, she managed to get back to Paris where she launched her career. Although she played other music her forte was the early Romantics especially Schumann and, of course, Mendelssohn.

She performed in Spain during the Civil War there and made her first appearance in the U. S. in 1936. Two years later Ania Dorfmann made her New York debut at Town Hall, and that resulted in an invitation from Arturo Toscanini to perform the Fantasy for Piano, Chorus, and Orchestra on the final program of Toscanini's 1939 Beethoven Symphony cycle. In 1945 she recorded the Beethoven First Piano Concerto with him. She was the only woman solo instrumentalist to make a commercial recording with Toscanini and one of only two women instrumentalists (the other being Myra Hess) to perform with Toscanini during his NBC Symphony Orchestra tenure.

The Beethoven First Concerto, however, was not a very successful recording. Toscanini, not overly familiar with the Beethoven Piano Concertos, used much too fast tempi for Madame Dorfmann, or indeed for any other pianist. When Toscanini prepared the Beethoven Third for broadcast with Arthur Rubinstein in 1944, according to the pianist's autobiography, the conductor claimed to have heard a performance on the radio with an impossibly fast tempo. Rubinstein protested and soon realized that Toscanini was using that method of heresy to learn what the tempi ought to be. After discussing

the tempi with Toscanini, Rubinstein came to the first rehearsal with grave misgivings and was not happy with what happened during their first run-through. Toscanini said, "Let's try it again," or words to that effect and the second time through everything, so Rubinstein said, fell into place. (I'm not so sure that it did. The Rubinstein/Toscanini broadcast performance was commercially issued and I don't think the two ever got the act completely together.) Probably Madame Dorfmann, at any rate, was not in Rubinstein's position to insist on comfortable tempi.

But if the Beethoven First did not come off well, her two recordings of the Mendelssohn First Concerto certainly did. She made her first recording of the work with Walter Goehr for English Columbia about 1938 (judging from the matrix numbers). Her second, post-war recording was with the Robin Hood Dell Orchestra (the Philadelphia Orchestra in its summer season) under Erich Leinsdorf, a very fine performance. This latter recording was issued on an RCA Bluebird coupled with the Grieg Concerto done by the same performers. Madame Dorfmann also recorded the Beethoven "Moonlight" and "Pathetique" Sonatas for RCA Bluebird.

Len Kunststadt's research into Ania Dorfmann's early recording career in RR 207/8 sent me off looking up my own file cards. Len reported a Dorfmann recording of the SWW, Op. 19, No. 5 ("Restlessness") on English Columbia DB 1517, which he found in a 1937 Columbia Celebrity catalog. Although I do not have that record, I do have two early English Columbias of hers on 78. Using Brian Rust's matrix compilation in The American Record Label Book, I date the first item 1930 and the second 1931.

The earlier record certainly dates from before April, 1931, when English Columbia changed from the Western Electric recording (WAX prefix) to the moving coil (CAX prefix) process:

Schubert-Ganz: Rosamunde-Air de Ballet (WAX 5805)/Johann Strauss, Jr.-Grünfeld: Die Fledermaus--Concert Paraphrase on Waltz Motives (WAX 5806) English Columbia DX 191

J. Strauss, Jr.-Grünfeld: Voices of Spring, Op. 57 (CAX 6208)/Sauer: Echoes of Vienna (CAX 6209) English Columbia DX 328

This kind of repertory is very interesting to me, a bit different from Madame Dorfmann's later records. She appeared then to have a distinct preference for light Viennese music, unless of course she played those pieces at the behest of Columbia's A&R man, but in later years she did not record such works. Alfred Grünfeld (1852-1924) was a Viennese salon pianist and a pioneer recording artist. Johann Strauss had been so delighted with Grünfeld's Voices of Spring transcription that he dedicated the work to Grünfeld. Rudolph Ganz was the subject of a column I did for RR in 1978 (#153/54), and Emil Sauer (1862-1942) a Liszt piano pupil, composed many delightful light pieces for piano that unfortunately never seem to be played any more.

(continued on page 9)



## WAYNE KING SHOW



("WAYNE KING SHOW" - ZIV TRANSCRIPTIONS (cont'd from RR207/8 -Dave Kressley

The personnel of the orchestra for the Ziv series was as follows... Jules Herman & William Hodgson, trumpets. Roger Wilson, trombone. Burke Bivens, John Cameron, James Morash, James Richards, Wayne King, saxes and/or clarinets. George Bay, Jr., Evelyn Davis, A. Loys "Al" Johnson, Herb Miska\*, Everett Olsen, & Charles Sindeler, violins. William York, viola. Paul Mack, piano. Thomas Summers, Jr., drums. \*Herbert Miska joined Wayne King in 1927, and is still with him today, and is the last living member of Wayne King's original orchestra.

On the following program listing, the vocalist's names are abbreviated; (NE) is Nancy Evans, (LD) is Larry Douglas, (WK) is Wayne King. The master numbers beginning with D6 were transcribed in 1946, those beginning with CD7 were transcribed in 1947. All of the transcriptions were 16 inch discs at 33 1/3 rpm. (The only missing disc in this research is LX 31 Part 1/LX 32 Part 1. If anyone has the disc and can supply song titles please contact me). (Nancy Evans sings "Managua-Nicaragua" and "I'll Close My Eyes" on this disc).

### LY 34 (CD7-MM-13898)(CD7-MM-13899)

Golden Shower  
My Heart Is A Hobo (LD)  
Keep Smiling At Trouble  
Love Will Keep Us Young (NE)  
I Hum A Waltz  
The Wedding Of The Painted Doll  
When The White Roses Bloom (LD)  
Caravan  
I Let A Song Go Out Of My Heart (NE)  
Our Song

### LY 35 (CD7-MM-14014)(CD7-MM-14015)

The Anniversary Song  
The Last Round-Up (LD)  
You Took Advantage Of Me  
Maybe (NE)  
'Neath The Southern Moon  
Vilia  
Mary Is A Grand Old Name (LD)  
The Carioca  
What Is There To Say? (NE)  
Ma Curly-Headed Baby

### LY 36 (CD7-MM-14016)(CD7-MM-14017)

The Count Of Luxembourg  
South Of The Border (NE)  
I Got Rhythm  
Lilacs In The Rain (LD)  
Nevermore  
Come Back To Sorrento  
I May Be Wrong (NE)  
Too Many Times  
Sweetheart Darlin' (LD)  
Santa Lucia

### LY 37 (CD7-MM-14021)(CD7-MM-14022)

Delibe's Coppelias  
Down By The River (LD)  
Cross My Heart  
The Nearness Of You (NE)  
Lovely Lady  
Carmena  
Careless (LD)  
Moonlight Bay  
How Am I To Know? (NE)  
Call Me Thine Own

### LY 38 (CD7-MM-14023)(CD7-MM-14024)

The Sweetheart Waltz  
Can I Forget You? (NE)  
Jericho  
I'll Sing You A Thousand Love Songs (LD)  
Let Us Waltz As We Say Goodbye  
Just A Cottage Small By A Waterfall  
It's The Talk Of The Town (NE)  
Breeze  
I Dream Of You (LD)  
Cradle Song (Mozart)

### LY 39 (CD7-MM-14029)(CD7-MM-14030)

Village Swallows  
I'll Always Be In Love With You (LD)  
Liza  
Have You Ever Been Lonely? (NE)  
Sweetheart  
Body And Soul  
I Have Eyes To See With (LD)  
Dardanella  
This Love Of Mine (NE)  
Peggy O'Neill

### LY 40 (CD7-MM-14031)(CD7-MM-14032)

Andante (From Mendelssohn's Violin Concerto)  
The Breeze And I (NE)  
Crazy Rhythm  
It Can't Be Wrong (LD)  
Beloved  
Was It A Dream?  
Sometimes I'm Happy (NE)  
Bye Bye Blues  
Walking My Baby Back Home (LD)  
Drink To Me Only With Thine Eyes



(to be continued) comments to Dave Kressley, P.O. Box 463  
New Tripoli PA. 18066

## ANIA DORFMANN (cont'd)

Aside from the SWW set, my favorite Dorfmann recording is an LP recital (RCA LM 1758) in which she plays, among others, Schumann's Papillons, Op. 2, the Mendelssohn Andante and Rondo Capriccioso, Op. 14, and Gian-Carlo Menotti's Ricercare and Toccata. The Mendelssohn Andante and Rondo seems to be the same recording that was issued on RCA Victor 12-1020 in 78 form, coupled with the Beethoven Ecossaises, the latter not on the LP. The Menotti is a delightfully witty piece, based on a theme from Menotti's opera The Old Maid and the Thief; with tongue in cheek Menotti remarked that the Toccata part was "the sort of toccata any composer would write after an indigestion of Scarlatti." So far as I know, this was the only recording the piece has ever had.

Ania Dorfmann was a fine pianist. I shall miss her.

correspondence to JOHN SAM LEWIS  
P.O.Box 194475, Univ. Sta.  
Arlington Texas 76019

## Ania Dorfmann, 84, a Pianist

By BERNARD HOLLAND

Ania Dorfmann, the pianist and teacher, died Saturday night at her Manhattan apartment. She was 84 years old.

Miss Dorfmann had not played in public for many years, but she remained busy until last June as one of the Juilliard School's venerable and venerated teachers.

Miss Dorfmann toured the world as a pianist during her active life, and her career included concerts in Spain during the Civil War. She came to the United States before World War II and later recorded with Arturo Toscanini.

Ania Dorfmann was born in Odessa, Russia, and a high point of her early years there was a joint recital with another child prodigy, Jascha Heifetz. At the age of 12, Miss Dorfmann was accepted at the Paris Conservatory. Among her teachers were Theodor Leschetizky and Isidor Philipp. Returning home for a holiday with her mother in 1917, Miss Dorfmann was

caught in the Russian Revolution and only with difficulty made her way back to Paris. There she settled into a busy life of performing.

After her New York debut at Town Hall in 1938, Olin Downes of The New York Times wrote of Miss Dorfmann's "delicious sparkle and wit" and her "vivacity and charm." Of another Town Hall concert 13 years later, Harold C. Schonberg said in The Times: "Nowhere did Miss Dorfmann strive for large-scaled conceptions and nowhere did she force. The result was an evening of refined, pleasant piano playing."

Miss Dorfmann is survived by a daughter, Natacha Stewart Ullmann, and two grandchildren. Her husband, Vladimir Dorfmann, from whom the pianist was divorced, died in London in World War/II. A reception is tentatively scheduled at the Frank E. Campbell Funeral Chapel late Wednesday afternoon.



# BLACK PATTI RECORDS

Henry Henriksen and Len Kunstadt

Thanks to staffer MIKE MONTGOMERY here is proof of J. MAYO WILLIAMS's connection as general and recording manager of Black Patti Records -and with the Chicago Record Company, Gennett Records and BP sales manager Robert E. Butler !!!! (is he the Bob Butler who has the vocal on Parham's Black Patti Band - BP 80387?),...

\*\*\*\*\* As promised .. forthcoming installments of Black Patti Records will contain an in-depth statistical source presentation of BP utilizing actual Gennett ledger sheets and the initial typing transcription of these sheets by Dan Mahony and Walter C. Allen. Also we shall include more pictorial BP adverts and record labels (including that BP test pressing we have!) as illustrative material. All those who were gracious enough to send us labels and/ statistics of BP s in their collections will be duly acknowledged. We can use more so check your collections. All this will admirably augment the Black Patti numerical which was serialized in RR issues 189/90, 191/2, 193/4, 195/6, 197/8 and 201/2 .....

-Len Kunstadt

April 5, 1982

Dear Henry Henriksen:

I'm looking forward with great interest to your series on BLACK PATTI records, which began with RR 189/190. I have an item which may be of some interest.

Part of the original files of the Remick Music Company still exist (A through H, I believe). These are correspondence files for the most part. ~~One of the items is a mass mailing made by the Music Publishers' Protective Assn (MPPA) on November 4, 1927 which is sending a new page for members to add to their "Directory of Mechanicals" and it lists the Chicago Record Co. The page to be added to the directory was attached, and shows J. Mayo Williams as Gen'l Mgr and Recording Manager and a guy named Robert E. Butler as sales mgr. It claims the recording lab was at the same address as that of the firm, and the tie-in with Gennett is clearly stated.~~

The MPPA was apparently a clearing house or a credit bureau for the music publishers. MPPA went after dead-beats to collect overdue accounts and in between times it maintained steady communication with all its members as to credit ratings, etc. Ironically, this notice was mailed to MPPA members just after the last Black Patti recording session. Its purpose, apparently, was to tip off music publishers that the Chicago Record Co. might be using copyrighted tunes as part of its output, and to expect royalty deals in such cases. You know better than I do whether the titles recorded on Black Patti sides were of typical tunes owned and published by the likes of Remick or were, in fact, hometown compositions by the artists who recorded the tunes.

This is just a scrap, I know, but it may have some pictorial interest in a future issue of RR. Use it with my permission if you want to. That's about all I can tell you!

Best wishes,

Attachments

cc: Len Kunstadt  
with attachments

Mike Montgomery  
17601 Cornell  
Southfield, MI 48075

## MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION

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Chickering 2540

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*E. C. Mills*

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CHAIRMAN OF THE BOARD

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BLACK PATTI RECORDS

REMARKS:

General recorders, manufacturing phonograph records and kindred accessories.

below Royalty Record  
appeared on reverse  
of this directory page.

Year	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total
1927					
1928					
1929					
1930					
1931					
1932					
1933					
1934					
1935					

ROYALTY RECORD





# STOP PRESSES

A tip of the discographical hard hat goes to Warren Hodgdon of Amesbury, Mass., for the following addition to the LW catalog (cf. last issue):

860: "Forever is a Long, Long Time" - Tenor solo

Don Cassell of Salisbury, Md. has submitted some take numbers and one new title, to wit:

-Take 1: 98, 165, 257, 289, 338 and 342

-Take 2: 721, 764 and 887

-New title: 891-2: "Manzanillo" (Danza Mexicana) - Orchestra

Thanks to Don and all other contributors to this effort. Keep 'em coming!

(continued from RR 207/208)

## LITTLE WONDER/HARPER-COLUMBIA NUMERICAL CATALOG LISTING - First Draft, partial.

NOTES: a. Take numbers cited where seen on record  
b. Artists identified aurally wherever possible  
c. label color noted where known, thus: no mark indicates etched or unknown, "Y" indicates yellow label with blue lettering, "O" the orange label with black lettering.

\*\*Thanks again to Wm.R.Bryant for helping out aural identification-wise!

\*\*\* Some abbreviations:  
tk - take  
H-C - Harper-Columbia

N.B.: Unless otherwise indicated, all records henceforth have orange/black labels. This designation commenced at LW 760 (see RR 205/6).....

- 920: "Aloha Oe" - Trio (Hawaiian guitars & ukulele) tk. 2)  
921: ?  
922: ?  
923: ?  
924: "France, We'll Rebuild Your Towns for You" - Vocal Quartette (tk. 2)  
925: "Bye and Bye" - Tenor duet (Campbell & Burr; tk. 1)  
926: "Tiger Rose" - Waltz - Orchestra (tk.1)  
927: ?  
928: "Smiles" - F.T. - Violin & piano duet (Jockers Bros.????)  
929: ?  
930: ?  
931: "I'm Always Chasing Rainbows" (from 'Oh Look') - Tenor duet (Campbell & Burr)  
932: "He's Got Those Big Blue Eyes Like You, Daddy Mine" - Tenor solo (Burr) (tk.3)

- 933: "Hearts and Flowers" - Orchestra  
934 to 941: Help requested on these missing numbers!  
942: "Humpty Dumpty" - Male Quartette  
943: "Little Jack Horner" (intro.: 'Alphabet Song') - Musical Nursery Rhyme (- Vocal Qt.)  
944: ?  
945: ?  
946: "Calendar Song" - Tenor solo  
947: ?  
948: "When Uncle Joe Steps Into France" - Character duet  
949: "The Beast of Berlin" - Baritone solo  
950: ?  
951: "When the Sun Goes Down in Flanders" - Tenor solo  
952: "Goodbye, Mother Machree" - Tenor solo  
953: "Cheer Up Father, Cheer Up Mother" - Male voices  
954: "What Yankee Doodle Says He'll Do, He'll Do" - Male voices (Peerless Qt.)  
955: ?  
956: ?  
957: "Beautiful Ohio" - Waltz - Orchestra  
958: "My Little Gypsy Wanda" - Tenor solo  
959: "We Don't Want the Bacon" (What We Want is a Piece of the Rhine) (Vcl. Qt.)  
960: "The Yanks are At It Again" - Baritone & male Quartette (Vcl. Qt.)  
961: "When I Send You a Picture of Berlin" - Vocal Quartette (Tk. 2)  
962: "The Pickaninnies' Paradise" - Vocal trio  
963: "General Pershing March" - Band (tk/ 1)  
964: "The Liberty Bell March" - Band (tk. 2)  
965: "Medley of Kiddies' Songs" - Pt. 1 - Band  
966: "Medley of Kiddies' Songs" - Band (pt. 2) (Tk.2)  
967: "The Dance of the Goblins" - Orchestra (tk. 1)  
968: "Victory" - Baritone solo  
969-2: "Oh How I Hate to Get Up in the Morning" - Baritone solo (Arthur Fields?)  
970: "When You Come Back, And You Will Come Back" - Baritone solo  
971: "O Little Town of Bethlehem" - Vocal Quartette (tk. 2)  
972: "Hail the Blest Morn" and "Hark! The Herald Angels Sing" - Vocal Quartette  
973-1: "The Birds and the Brook" - Orchestra  
974: ?  
975: "Christmas Morning with the Kiddies" - Descriptive - Orchestra  
976: "Frivolity" - One-Step - Dance Music  
977-3 "Just Blues" - Dance Music - Instrumental Trio  
978: "The Birds and the Brook" - Orchestra  
979: ?  
980: ?  
981: "Mother Machree" - Tenor solo (Tk. 4)  
982: "At Dawning" - Tenor solo  
983: "A Dream" - Tenor solo  
984: "Where the Silvery Colorado Wends Its Way" - Tenor solo  
985: "When You Come Back, and You Will Come Back" - One-Step - Band  
986: ?  
987: "Old Folks at Home" - Cornet solo (Nellie Hoone Wetmore) (Tk.2)  
988: "Carry Me Back to Old Virginny" - Cornet solo  
989: ?

- 990: "In 1960 You'll Find Dixie Looking Just the Same" - Vocal quartette (Peerless Qt.) (Tk.1)  
991: "A Little Birch Canoe and You" - Dance Music - Orchestra (tk. 2)  
992: ?  
993: "They Were All Out of Step but Jim" - Character Duet (Tk. 1)  
994: ?  
995: "Whispering Flowers" - Orchestra  
996: "Dallas Blues" - Medley F.T. - Dance Music  
997: "King Cotton" - March - Band  
998: "Oui, Oui, Marie (Wee, Wee, Marie)" - Tenor solo (Tk. 2)  
999: ?  
1000: ?  
1001: "I Want a Doll" - Tenor solo (Irving Kaufman) (Tk.2)  
1002: "Oh! How I Wish I Could Sleep...." - Tenor solo  
1003: "Tell That to the Marines" - Baritone solo  
1004: "Oui Oui Marie (Wee Wee Marie)" - Medley - One Step - Jazarimba Orchestra (Tk.2)  
1005: "Oriental" - F.T. - Jazarimba Orchestra  
1006: "The Regiment's Return" - March - Band  
1007: "Our Director" - March - Band (Tk. 1) also reported on 1603; ???  
1008: ?  
1009-1: "On the Square" - March - Band  
1010: "Ding Dong" - Vocal quartette (Tk. 1)  
1011: ?  
1012: "Watch, Hope and Wait, Little Girl" - Vocal Quartette (Tk.2)  
1013: "Smiles" - Tenor duet (Campbell & Burr) (Tk.2)  
1014: "Hindustan" - Tenor duet  
1015: "Birds' Voices" - Orchestra (Tk. 1)  
1016: ?  
1017: "Come Back to Erin" - Violoncello solo  
1018: ?  
1019: "Eileen Alanna" - Violin solo (tk. 2)  
1020: "The Last Rose of Summer" - Violin solo  
1021: ?  
1022: "O Sole Mio" - Violin & Accordion Duet (tk. 1)  
1023: ?  
1024: "I Wonder Why She Kept On Saying 'Si-Si-Si, Senor'" - Baritone solo (A. Fields?)  
1025: "Everything is Hanky Dory Down in Honky-Tonky Town" - Peerless Qt. (Male voices)  
1026: ?  
1027: ?  
1028-2: "Old Timers' Waltz" - Dance Music - Orchestra  
1029: "Mickey" - Male Trio  
1030: "Dreaming of Home Sweet Home" - Male trio  
1031: "Oh! Susie, Behave" - Tenor solo  
1032 to 1036: Information requested  
1037: "Stick-in-the-Mud" - F.T. - Jazarimba (sic!) Orchestra (tk. 2)  
1038: "Jazzie-Addie" - One Step - Jazarimba Orchestra  
1039: "Has Anybody Seen My Corinne?" - F.T. - Jazz Band (W. Sweetman's)  
1040: ?  
1041: "Ringtail Blues" - F.T. - Jazz Band (W. Sweetman)

(to be continued) all additions, etc. to GEORGE BLACKER, 345 1/2 South Main St., Cheshire Ct. 06410



cont'd from RR207/8

**Liberty Music Shop**

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**EXPLORATORY DISCOGRAPHICAL RESEARCH \*\* Part Twelve\*\* of the (finit)....**

**LIBERTY MUSIC SHOP Record**

based on Jack Raymond's numerical list... coordinated by Len Kunstadt

L-336 to L-363 plus Lps 1000 thru 1009

All recording locations presumed to be New York unless otherwise emphatically listed as New York or other geographic locations.

L-336 CY WALTER at the piano  
#4 Date? Blue Room (Rodgers-Hart)  
#5 " I Can't Get Started (Gershwin-Duke)  
---Statistics from actual coupling on hand. Also Colton listing.

L-337 DICK GILBERT Orch. by Merle Pitt  
R-4213 Date? If I Could Be With You (One Hour Tonight) (Creamer-Johnson)  
R-4214 " The Way You Look Tonight (Kern-Fields)  
---Statistics from actual coupling on hand. Also Colton listing.

L-338 DICK GILBERT Orch. by Merle Pitt  
R-4215 Date? What Is This Thing Called Love? (Porter)  
R-4216 " I'll See You In My Dreams (Jones-Kahn)  
---Statistics from actual coupling on hand. Also Colton listing.

L-339 DICK GILBERT Orch. by Merle Pitt  
R-4217 Date? The Best Things In Life Are Free (DeSylva-Brown-Henderson)  
R-4218 " Blue Echoes (Meadows-Carreras-Farver)  
---Statistics from actual coupling on hand. Also Colton listing. The above (LMS 337, 338, 339 are also in an un-numbered record album collection bearing title "Dick Gilbert Sings for you" (source of album information comes from a LMS catalog pamphlet.)  
Query! Is Dick Gilbert the same as Richard Gilbert who recorded for Okeh in the 20s?

L-340 JEAN CAVALL  
Master? Date? Tu Sais  
" " C'est un Mauvais Garcon  
---only reference, Raymond's numerical (see RR 181/2). Further statistics required.

L-341 JEAN CAVALL Music By Cy Walter  
P31359-1A Sept 1941 Doucement (Jon Martin)  
P31361-A " Pourquoi (Le Sieur)  
---Statistics from actual coupling on hand

L-342 JEAN CAVALL Music by Cy Walter  
P31360-1A Sept 1941 Quand L'Amour Meurt (no composer)  
P31362-1A " Plaisir D'Amour (Martini)/credit  
---Statistics from actual coupling on hand. Also Colton listing... further note... LMS 340, 341, 342 are in an un-numbered album collection "Jean Cavall". Source: LMS catalog pamphlet

L-343 MARY JANE WALSH Orch. by Max Meth  
#6-1 Date? Farming  
#9-2 " I Hate You Darling  
---listings from Colton and Blacker

L-344 MARY JANE WALSH Orch. by Max Meth  
#7-1 Date? Everything Is Love  
#8-1 " Ace In The Hole  
---listings from Colton and Blacker.

L-345 WILLIAM SCOTTY and his Cotillion Room Orchestra  
Dance Medley from "Let's Face It"  
#10-1 Date? Ev'rything I Love, You Irritate Me So (Cole Porter)  
#11-1 " I Hate You Darling, Ace In The Hole, Farming (Cole Porter)  
---Statistics from actual coupling on hand. Also listings from Colton and Blacker. Further note: LMS 343, 344, 345 was in an un-numbered album collection, "Let's Face It".

L-346 COTILLION ROOM ORCH.  
Master? Date? Ev'rytime, Shady Lady Bird, What Do You Think I Am, Just A Little Joint With A Juke Box, Buckle Down, Winsack!  
---Above from revised Raymond's numerical. We presume that this recording is by William Scotty's Orch. Any connection between Scotty and Bill Scotti who made some Bluebird sides. Information and statistics welcome...

L-347 PLINER & EARLE  
Master? Date? Through The Years, Drums In My Heart, Bambalina, Wild Flower  
---Only reference is Raymond's numerical (RR181/2). Further statistics requested.

L-348 PLINER & EARLE  
Master? Date? I Want To Be Happy, Tea For Two, More Than You Know, Great Day  
---Only reference Raymond's numerical (RR181/2). Further statistics requested.

L-349 PLINER & EARLE  
Master? Date? Carioca, Time On My Hands, Rise'n Shine  
---Only reference Raymond's numerical (RR181/2). further note: LMS 347, 348 and 349 were in an un-numbered album collection "Vincent Youmans Piano Review by Pliner & Earle". Source of album information comes from LMS catalog pamphlet. Overall... more information and statistics requested.

L-350 CLAUDE ALPHAND  
#20-1 Date? Ma Mie (Yamblan-Herpin)  
#23-1 " Les Charbonniers, Les Fariniers (Offenbach)  
---Statistics from actual coupling on hand. Also Listing from Colton. Further note: Can anyone throw any light on those W prefix matrices? We requested same in our last installment.

L-351 CLAUDE ALPHAND  
#22-1 Date? Un Jeune Homme Chantait (Asso-Leopol)  
#25-1 " Les Frites (Dommel)  
---Statistics from actual coupling on hand. Also Colton listing.

L-352 CLAUDE ALPHAND  
#21-1 Date? Cecilia  
#24-2 " Les Filles De Saint Malo  
---Listing from Colton. Further note: LMS 350, 351 and 352 were in an un-numbered album collection "Mme. Claude Alphand - La Voix De France". Source of album information comes from LMS catalog pamphlet.

L-353 RUTH BERMAN  
Master? Date? Summertime  
" " The Man I Love  
---Only reference, Raymond's numerical (RR181/2). Further statistics requested.

L-354 RUTH BERMAN  
Master? Date? Blue Skies  
" " I Can't Give You Anything But Love  
---Only reference, Raymond's numerical (RR181/2). Further statistics requested.

L-355 RUTH BERMAN  
Master? Date? Tea For Two  
" " Strange Enchantment  
---Only reference, Raymond's numerical (RR181/2). Further statistics requested. Further note: LMS 353, 354 and 355 were in an un-numbered album collection, "String Time" - Ruth Berman - Her Harp and Orch." Source of album information came from LMS catalog pamphlet.

L-356 CHAUNCEY GRAY and his El Morocco Orchestra  
#28-1 Date? Autumn Nocturne (Gannon-Kyrow)  
" " Love Me Tomorrow (Duke - LaTouche)  
#32-1 " Love For Sale (Porter)  
" " Three Little Words (Kalmar - Ruby)  
" " You're An Old Smoothie (DeSylva-Whiting-Brown)  
---Statistics from actual coupling on hand. Also listings from Colton and Blacker.

L-357 CHAUNCEY GRAY and his El Morocco Orchestra  
#27-1 Date? I Wish I Were In Love Again (Rodgers-Hart)  
" " The Best Things In Life Are Free (DeSylva-Brown-Henderson)  
" " Button Up Your Overcoat " " "  
#30-1 " Can't We Be Friends? (Swift-James)  
" " Rub Your Lamp (Porter)  
---Statistics from actual couplin on hand. Also Blacker listing. Aural: Hot Jazz piano and sax on "Rub...."

L-358 CHAUNCEY GRAY and his El Morocco Orchestra  
#29-3 Date? You Go To My Head (Coots-Gillespie)  
" " Who (Harbach-Hammerstein II-Kern)  
#31-1 " What Is This I Feel? (Gray-Noble)  
" " Dancing On The Ceiling (Rodgers-Hart)  
" " Something To Remember You By (Dietz-Schwartz)  
---Statistics from actual coupling on hand. Also listings from Colton and Blacker

L-359 CHAUNCEY GRAY and his El Morocco Orchestra  
#26-1 Date? (\*) Bye Bye Blues (Gray-Lown-Hamm)  
#33-1 " The Way You Look Tonight (Kern-Fields)  
" " The Lady Is A Tramp (Rodgers-Hart)  
---Statistics from actual coupling on hand. Also Blacker listing. (\*) who's unlisted male vocal?  
Further note: LMS 356, 257, 258 and 359 were in an unnumbered album collection, "An Evening At El Morocco". Source: Album info. from LMS catalog pamphlet Also was on LMS LP 1005 under same title as above.

L-360 MABEL MERCER  
Master? Date? I Loves You Porgy  
" " I Got Plenty O' Nuttin'  
---Only reference, Raymond's numerical (RR181/2). Further statistics requested.

L-361 MABEL MERCER  
Master? Date? My Man's Gone Now  
CY WALTER  
Master? Date? Bess You Is My Woman Now  
---Only reference, Raymond's numerical (RR181/2). Further Statistics requested.

L-362 MABEL MERCER  
Master? Date? Summertime  
CY WALTER  
Master? Date? There's A Boat Dat's Leavin'  
---Only reference, Raymond's numerical (RR181/2)  
Further note: LMS 360, 361 and 362 were in an un-numbered album collection, "Cy Walter and Mabel Mercer - Porgy and Bess Selections". Source: Album info. from LMS catalog pamphlet.

L-363 CY WALTER  
Master? Date? Careless Rhapsody, Jupiter Forbid, Everything I Got Belongs To You, Nobody's Heart  
---Only reference, Raymond's numerical (RR 181/2) Of course! further statistics are requested.

Hooray! That's it folks for the 78 rpms. Are there any more above Liberty Music Shop L-363???

NOW FOR THE LIBERTY MUSIC SHOP LPs !!!  
-Thanks to Brian Boyd of Toronto Canada who sent us some fascinating 78rpm and LP catalog pamphlet pages we will reproduce the LP listing for you all. This listing only lists eight of the known ten LMS LP releases. LP 1008 and 1009 will be listed following this reproduction. Do any of our readers have any of these LPs? They seem to be identical performances of the previously issued 78 rpms.

## LIBERTY LONG PLAYING RECORDS

### MELODIES OF THE TWENTIES

Emile Petti and his Orchestra.  
(1920) Rose Room. La Veeda, Dardanella; (1921) Avalon. Just Like A Gypsy. Look for the Silver Lining; (1922) Carolina in the Morning. April Showers. Love Nest; (1923) Wildflower. Old Fashioned Love. I Love You; (1924) Jealous. I'll See You in My Dreams. Tea for Two; (1925) Somebody Loves Me. Here in My Arms. Sunny Disposition; (1926) Sometimes I'm Happy. Blue Room. No Foolin'; (1927) My Heart Stood Still. My Blue Heaven. Just a Memory; (1928) If I Had You. I Kiss Your Hand Madame. I Can't Give You Anything But Love; (1929) Sposin'. Pagan Love Song. Liza.  
33 1/3 rpm LMS-1000

### MELODIES OF THE THIRTIES

Emile Petti and his Orchestra.  
(1930) Exactly Like You. Mean To Me. When We're Alone; (1931) I'm Yours. Sweet and Lovely. You're Driving Me Crazy; (1932) Time On My Hands. My Silent Love. For You; (1933) Did You Ever See A Dream Walking? If I Love Again. It's Only A Paper Moon; (1934) Cocktails for Two. You and the Night and the Music. You're the Top; (1935) Love in Bloom. Blue Moon. Lullaby of Broadway; (1936) There's A Small Hotel. My Romance. With Plenty of Money and You; (1937) Harbor Lights. Where or When. That Old Feeling; (1938) Two Sleepy People. September Song. This Can't Be Love; (1939) Over the Rainbow. All the Things You Are. Wishing.  
33 1/3 rpm LMS-1001

### THIRTY MINUTES WITH BEATRICE LILLIE

Mad About the Boy. Weary of It All. I Hate Spring. Mother Told Me So. Three White Feathers. Get Yourself A Geisha. The Gutter Song. Marvelous Party. Patee.  
33 1/3 rpm LMS-1002

### COLE PORTER SONGS BY LEE WILEY

You Do Something To Me. Looking At You. Easy To Love. Why Shouldn't I. Let's Fly Away. Find Me A Primitive Man. Let's Do It. Hot-House Rose.  
33 1/3 rpm LMS-1003

### GEORGE GERSHWIN SONGS BY LEE WILEY

My One and Only. How Long Has This Been Going On. I've Got A Crush On You. Someone To Watch Over Me. Sam and Delilah. 'S Wonderful. Sweet and Low-down. But Not for Me.  
33 1/3 rpm LMS-1004

### AN EVENING AT EL MOROCCO

Chauncey Gray and his El Morocco Orchestra.  
Autumn Nocturne. Love Me Tomorrow. Love For Sale. Three Little Words. I Wish I Were in love Again. The Best Things in Life Are Free. Can't We Be Friends. Rub Your Lamp. You Go To My Head. Who? What Is This I Feel. Dancing on the Ceiling. Something To Remember You By. Bye Bye Blues. The Way You Look Tonight. The Lady Is A Tramp.  
33 1/3 rpm LMS-1005

### MELODY BOUQUET

Emile Petti and his Orchestra.  
You're Decadent. Why Do I Love You? Make Believe. Try To Forget. Smoke Gets In Your Eyes. I've Told Every Little Star. I'll See You Again. Zigeuner. Someday I'll Find You. Dance Little Lady. You Were There. A Room With A View. Embraceable You. That Certain Feeling. Swanee. Do Do Do. Soon. Clap Yo' Hands. Let's Do It. After You. You've Got That Thing. Experiment. Night and Day. You Do Something To Me. I Guess I'll Have To Change My Plan. Dancing In The Dark. Louisiana Hayride. New Sun In The Sky. Alone Together. I Love Louisa.  
33 1/3 rpm LMS-1006

### PIANO STYLES OF CY WALTER

Begin The Beguine. My Ship. This Is New. Jenny. Body and Soul. I Can't Get Started. Just One of Those Things. I Got A Kick Out of You. Bewitched. I Could Write a Book. Plant You Now Dig You Later. Dancing In The Dark. Blue Room.  
33 1/3 rpm LMS-1007

The following LMS 1008 and 1009 do not list titles --  
LMS-1008 INTERNATIONAL LOVE SONGS BY MARIO BRAGGIOTTI  
LMS-1009 EADIE & RACK PLAY SELECTIONS FROM FANNY  
\*\*\*Are there any more???

This completes our initial Liberty Music Shop Records discographical adventure which began in RR 181/2. ADDENDA will be next (cheers !)



cont'd from RR 207/8

**BEHIND THE COBWEBS**

carl kendziora

**MOXIE**

Moxie (Fox Trot)  
Raderman's Orchestra  
Copyright 1921 by Moxie Co.  
Boston, Mass.  
A Gennett Record made for the Moxie Co.

Label of the Month: Anything can creep in here and this issue it's an advertising disc we're showing you! However there is a reason for this: You will notice that this record was made by our old friends Gennett. This points up to anyone trying to list the Gennett master numbers in numerical order to try to set up dates by various bands and locate unissued masters and so forth, that many masters they're missing may not be unissued but may be issued on private labels, special labels like the one shown here, or some other special issue. This example was apparently produced in late 1921 or early 1922 for the Moxie Company (a soft drink concern) as an advertising gimmick and they got Gennett to produce it for them. There is, of course, no catalog number and the label is black with gold. (Everything that appears white on our accompanying cut is black and everything that appears black is actually gold on the label.) The side shown is a tune named after the product and played by Raderman's Orchestra. Master number appearing in the wax is 7683. The reverse is also Moxie, but this time sung by Arthur Fields and the master number is either 7528B or 7728B, the second digit being very indistinct.

**PLAZA 5000 MASTERS SERIES (cont'd)**  
( 8970 to 8991 ) from RR 207/8

WILLIE ROBYN		
8970	8/15/29	Grieving(Thru Believing in You)
(4029)		
8971	"	I Can't Help Feeling Blue for You
(4030)		
8972	"	I'll Be Listening In Every Night
(4031)		
JOE WILBUR		
8973	8/19/29	Ich Liebe Dich(I Love You)
(108942)		
CARSON ROBISON TRIO		
8974	9/3/29	Why Did I Get Married?
(108804-1)		
SAM LANIN & HIS ORCH.		
8975	8/27/29	I May Be Wrong(But I Think You're Wonderful)
(108945-1)		
ROY CARLSON'S ORCH.		
8976	8/20/29	If I Only Loved You a Little Bit Less
(4032)		
8977	"	Evening Brings Memories of You
(4033)		
8978	"	Send Love Through the Breeze
(4034)	(8979-8981)	as "R.C.'s Dance Orch.";
8979	8/27/29	You're Just an Armful of Love
(4048)		
8980	"	Happy Highways
(4049)		
8981	"	In My Wedding Gown
(4050)		
FRED RICH & HIS ORCH.		
8982	8/29/29	Wouldn't It Be Wonderful?
(108953-2)		
HARRY RESER'S ORCH.		
8983	8/30/29	Steppin' Along (108955-4)
8984	"	Too Wonderful for Words(108956-2)
8985	"	Rio Rita (108960-2)
IRVING KAUFMAN		
8986	8/29/29	Through!(How Can You Say We're Through?)
(108959-4)		
(N.B.: This title remade by Sid Garry on mx. 9002)		
ROY CARLSON'S DANCE ORCH.		
8987	9/3/29	Bashful
DUBIN'S DEMONS		
8988	9/3/29	Something Must Have Happened
DON VOORHEES & HIS ORCH.		
8989	9/5/29	After the Clouds Roll By
(108962-1, -3)		
VAUGHN DeLEATH		
8990	9/4/29	Moanin' Low
(108958-4)		
8991	"	Melancholy

(N.B.: "Moanin' Low" was made earlier by Helen Richards on mx. 8954; a second version of "Melancholy" appears below, credited to Helen Richards. Query: is "Helen Richards" really Vaughn DeLeath under a pseudonym?)

cont'd from RR 207/8

**TEX RITTER**

THE COMPLETE CAPITOL DISCOGRAPHY  
By D. TOBORG PART THREE  
1962 to 1973

PART 1 (1942 to 1952) appeared in RR 163/4 and  
PART 2 (1953 to 1961) appeared in RR 179 thru RR 188

There are some Capitol prefixes which may need some clarification. T is the monaural LP listing. (S)T means it was released in both mono and stereo. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STEL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as Nelson and Gillette unverified release numbers goes.  
(send this info. to RR, att: Len)

The footnotes on the following research refer to these numbers:

(1) On Ken Nelson's list unverified by us.  
(2) On Lee Gillette's list unverified by us.  
(3) On Ken Nelson's and Lee Gillette's lists unverified by us.  
(4) We believe this to be an alternate take.

Session 13324 June 24, 1969 Nashville, Tennessee	Tex Ritter with Orchestra and Chorus	
MASTER NUMBER	TITLE	RELEASE NUMBER
54956-11	A-Ridin' Old Paint	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Capitol SLB 8081/TVP 1013 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54957-7	Red River Valley	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54958-7	The Old Chisholm Trail	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Capitol SLB 8081/TVP 1013 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
Session 13325 June 25, 1969 Nashville, Tennessee	Tex Ritter with Orchestra and Chorus	
MASTER NUMBER	TITLE	RELEASE NUMBER
54959-8	Home On The Range	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54960-11	A Cowboy's Prayer	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54961-8	Git Along, Little Dogies	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Capitol SLB 8081/TVP 1013 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
Session 13326 June 26, 1969 Nashville, Tennessee	Tex Ritter with Orchestra and Chorus	
MASTER NUMBER	TITLE	RELEASE NUMBER
54962-6	Chuck Wagon Son Of A Gun	Capitol 2677 Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54963-5	Rounded Up In Glory	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54964-8	The Border Affair	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)
54965-4	Every Day In The Saddle	Capitol ST 213 Capitol 4XT 213 Capitol 8XT 213 Ember CW 146 (England) Ember ZCE 6005(c) (England) Ember Y8E 6005(8) (England)

**OUT OF SIGHT**  
(Hank Jacobs)

Guests:  
**KURT MOHR**  
**PIERRE DAGUERRE**

**RHYTHM & BLUES**

**RESEARCH**  
Anthony Rotante - Paul Sheatsley

cont'd from RR 207/8

**RECORDS INC.**

**SYMBOL RECORDS**

A DIVISION OF SUE RECORDS, INC.

903	LLOYD NELSON	ROSE FROM MY GARDEN	
	(CB 7/18/59)	BLUES AFTER MIDNIGHT	
904	SLEEPY KING	BEGGING	
		MY TIME AIN'T LONG	
905	BOBBY ADAMS	DON'T LEAVE	
		IT DOESN'T MATTER	
906	THE COMMANDOS	PONY EXPRESS	SY 238
		GROOVIE FEELING	SY 239
907	THE FOUR HUNKS	MASHIN' THE MADISON	
	(CB 4/16/60)	SWEET TOOTS	
908	BOBBY ADAMS	LITTLE MISS AMERICA	
		I SUFFERED	
909	KING COLEMAN	SHORTNIN' BREAD	
		LET'S SHIMMY	
910	(no release)		
911	BOBBY ADAMS	WHAT A MESS	
		LET ME LOVE YOU	
912	ART LASSITER	IT'S ALRIGHT	
		MY LONELINESS	
913	(no release)		
914	THE SHOCKETTS	HOLD BACK THE TEARS	
		MY PEN'S NOT FILLED WITH INK	
915	RUSSELL BYRD	HITCH HIKE Part 1	
	(BB 11/3/62)	HITCH HIKE Part 2	
916	JERRY HEYWARD	SHIMMY SHIMMY SHIMMY SHERRY	
	(CB 1/12/63)	YOU STOLE MY HEART AWAY	
917	THE PARLIAMENTS	I'LL GET YOU YET	
		YOU'RE CUTE	
918	THE HOCKADAYS	FAIRY TALES	
		HOLD ON BABY	
919	INEZ FOXX	MOCKINGBIRD	925
	(CB 6/15/63)	JAYBIRDS	926
920	THE EVERGLADES	LIMBO LUCKY	
		MAKE A BULLDOG HUG A MULE	
921	CHUCK JOHNSON	HERE WE GO ROUND THE MULBERRY HUSH	SR-929
		COMPETITION	SR-930
922	INEZ FOXX	HE'S THE ONE YOU LOVE	SY 931
	(CB 10/12/63)	BROKEN HEARTED POOL	SY 932
923	JIMMY HELMS	YOU'RE MINE YOU	SY 933
		SUZIE'S GONE	SY 934
924	INEZ FOXX	HI DIDDLE DIDDLE	SY-935
	(CB 11/2/63)	TALK WITH ME	SY-936
925	JESSIE CRAWFORD	I LOVE YOU SO	
		PLEASE DON'T GO	
926	INEZ FOXX	ASK ME	SY 940
		I SEE YOU MY LOVE	SY 939
927			
928			
929	BILLY FRAZIER	IT'S YOUR MISTAKE	
		THE APE	
20-001	INEZ FOXX	HURT BY LOVE	SY 949
		CONFUSION	SY 950

(Catalog numbers prefixed 45- or without prefix)

200	JOE THOMAS - BILL ELLIOTT	SPEAK YOUR PIECE	
201	INEZ & CHARLIE FOXX	LA DE DA I LOVE YOU	64-SY-23
	(CB 9/12/64)	YANKEE DOODLE DANDY	64-SY-24
202	PANCHO VILLA & THE BANDITS	AIN'T THAT BAD	64-SY-104
		PROGRESS	64-SY-107
203			
204	INEZ AND CHARLIE FOXX	DON'T DO IT NO MORE	64SY153
	(CB 11/21/64)	I FANCY YOU	64SY154
205	TOM JONES	TRYING TO GET TO MY GRITS	
	(CB 12/26/64)	NOTHING BUT FINE	
206	INEZ & CHARLIE FOXX	I FEEL ALRIGHT	65 SY 184
	(CB 3/13/65)	MY WOMAN TOLD ME	65 SY 177

(to be continued)



**THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942**  
**VOLUME 2**  
 ARTHUR LANGE TO BOB ZURKE  
**BRIAN RUST**  
**CORRECTIONS AND ADDITIONS TO BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)**  
 compiled by **BILL FRASE**

**BILL FRASE** 1957 Drew Ave.S. Minneapolis Mn 55416  
**STEVE ABRAMS** 1600 44th Ave. San Francisco Calif 94122

(cont'd from RR207/208)

*Some of*  
**WILL OSBORNE AND HIS ORCHESTRA** Chapter: We feel that this chapter could be eliminated and the records re-listed under other headings. Ross Cummings has the following comments and listing of sessions: "It seems to me to be of doubtful value to list records issued under this 'vocalists' name as his leadership of the accompanying orchestra was in many cases purely nominal. Certainly from 1932 onwards the ARC sessions are particularly difficult to assign to Will Osborne's credit when the orchestras are often directed by other regular bandleaders on the ARC roster, and others would seem to be by the ARC house orchestra with Will Osborne simply one of ARC's vocalists (often sharing the session with other vocalists also). Since many sides credited to Will Osborne are listed under the orchestra providing the backing and others listed under Will Osborne (are) listed elsewhere it would seem better to list sides that were made by an identifiable orchestra under that name & all others under ARC house bands, rather than continue to perpetuate the fictitious 'Will Osborne Orchestra'. An attempt has been made ... to suggest the probable distribution of Will Osborne sessions starting with the first ARC session on P. 1346." (See additions starting P. 1346).

Mxs 149064/5 both take 3  
 Mx 149442 take 2  
 Mx 149444 take 1  
 There Will Never Be Another Mary -Correct Mx 149682 (149684/5 are by Lee Morse).

P. 1345. Mx 150524 is take 1 on Col 2212-D, and take 3 on Col CB-165  
 Mx 150525 take 2  
 Mx 150695 take 1  
 Mx 150696 take 3, add Re MR-271 as The Rhythmic Troubadours  
 To Mx E-35950 add Spt S2179 as The Clevelanders  
 Mx E-35953 Pan 25015 as All Star Californians, add Mf G-2003 as Tom Reynolds & His O.  
 To Mx E-36044 add Spt S2175 as The Clevelanders  
 To Mx E-36046 add Spt S2185 as Tin Pan Paraders  
 To Mx E-36215 add Spt S2257  
 To Mx E-36505-A add Pan 25167

P. 1346 up The sessions as listed below belong as stated:  
 Jan. 9, 1932 house band  
 March 24, 1932 house band  
 Aug. 16, 1932 house band (See Mxs 12192/3 under ARC)  
 Sept. 10, 1932 house band  
 Sept. 20, 1932 house band  
 Oct. 6, 1932 house band (See Mxs 12442/3 under ARC)  
 Nov. 9, 1932 probably Victor Young (See Mxs 12549/51/2/3 under WY)  
 Nov. 29, 1932 house band  
 Dec. 15, 1932 house band (See Mxs 12726/27/32 under ARC)  
 Jan. 24, 1933 house band (See Mx 12976 under ARC)  
 Feb. 15, 1933 house band or Freddy Martin (See Mxs 13068/73 under Phil Romano)  
 Aug. 22, 1933 Nye Mayhew (See Mxs 13814/7 under NM)

P. 1346 up Session of:  
 Aug. 29, 1933 victory Young (See Mxs 13891/2 under WY)  
 Sept. 7, 1933 Nye Mayhew (See Mxs 13911/2 under NM)  
 Sept. 27, 1933 house band or possibly Jacques Renard (See Mxs 14082/3 under JR)  
 Oct. 18, 1933 Freddy Martin (See Mxs 14161/2/3/4 under FM)  
 Nov 7, Dec. 4, 1933, Jan. 23, Feb. 15, March 3, April 12, May 17, 1934 all house band?  
 May 31, 1934 Freddy Martin (There is no reason why Martin should not have directed the orchestra on this title despite the note on P. 1196).

All subsequent ARC sessions would appear to be either by the ARC House Band or by the personnel listed on P. 1351 which may actually be the Will Osborne Orchestra (as may be the first few 1934 sessions listed above). At any rate it seems unlikely that all the pre-1934 ARC sessions listed under Will Osborne are actually by his own orchestra, and the above is suggested as a basis for discussion.

P. 1346 To Mx E-37105 add Pan 25195  
 Mx E-37429 take A  
 To Mx E-37431 add Pan 25193  
 Mx E-37432 take A  
 To Mx B-11102 add Pan 25195  
 Mx 11556 take 1, add Mt 91309 as Dan Ritchie  
 Mx 11560 take 1, add Or 2459, Mt 91329 both as Bob Causer  
 To Mx 11562 add Mt 91310 as Majestic D.O.  
 Mx 11564 take 1, add Mt 91309 as Dan Ritchie  
 To Mx 12179 add Or 2536  
 To Mx 12180 add Or 2536, Ro 1909.

P. 1347 To Mx 12273 add Mt 91426  
 To Mx 12274 add Ban 32569, Or 2563  
 To Mx 12275 add Mt 12492, 91426  
 To Mx 12276 add Ban 32569, Or 2563, Mt 12492  
 Add: Mx 12277- on Mt 12478(WO), Pan 25384 as Sleepy Hall, Per 15675 & Mt 91427 both as Cliff Martin & His O.  
 To Mx 12334-1 add Mt 91429 as All Star Record.  
 To Mxs 12440-2 & 12441-1 add Mt 91438  
 To Mx 12728-1 add EBW W-32  
 To Mxs 12730-1 & 12731-1 add Mt 91489

P. 1348 To Mx 12974 add Mt 91913  
 To Mx 12975 add Mt 91513  
 To Mx 13069 & 13070 add Mt 91507  
 To Mx 13069 add EBW 5556 as Tanzoni & His D.O.  
 To Mxs 13815 & 13818 add Mt 91607  
 Mx 13893 take 1 and add Mt 91602, 93039. Some American issues show take as "3", but this could possibly be a dub.  
 Mx 13894 take 1, add Mt 91602, 93039.  
 To Mx 13909 add EBW W-23  
 Mxs 14088/9 both take 1, to both add Ban 32871, Mt 91634  
 To Mxs 14165/6 add Ban 32878

Page 1348 Mxs 12972/3 both take 1

P. 1349 Correct issue for Mxs 14414/6 is Ban 32927  
 Mx 14415 take 1, add Or 2807, Mt 91667  
 Mx 14417 take 1, add Or 2807, Mt 91667  
 Mxs 14663/4 both take 1, to both add Mt 91696  
 Mxs 14665/6 both take 1, to both add Mt 91697  
 Mx 14826 take 1, add Mt 91713, Rex 8184  
 Mx 14827 take 2, add Mt 91713  
 March 3, 1934. Joe Denton -ol/ts/as/bar in actual WO band from here on.

P. 1349 To Mx 14879 add Rex 8184  
 Mxs 14881 & 14884 both take 1, to both add Mt 91743  
 Mx 15065 take 1, add Mt 91767  
 To Mx 15066 add take 1 on Mt 91767  
 To Mxs 15067/8 add Mt/Royal 91768  
 To Mx 15070-2 add Rex 8251

P. 1350 Mx 15218 take 1, add Mt 91782  
 Mx 15220 take 2 on American issues, add take 1 on Mt 91789  
 Mx 15221 take 1, add Mt 91782  
 To Mxs 15222/3 add Mt 91788  
 Mx 15270 take 1, add Mt 91789  
 Mx 15406 take 1, add Mt 91817  
 Mx 15407 take 1, add Mt 91818  
 Mx 15408 take 1, add Mt 91817  
 Mx 15409 take 1, add Mt 91818  
 Mx 15762-1 issued on Mt 91857  
 To Mx 15763-3 add Mt 91857  
 Mx 16198 take 1, add Mt 91914, Rex 8366  
 To Mx 16202 add Rex 8367  
 Mx 16203 take 1, add Mt 91914, Rex 8366

P. 1351 Mx 16331 add Rex 8408  
 To Mxs 16451/2 add Mt 91923  
 To Mxs 16851 & 16853 add Mt 91955  
 To Mx C-973 add Ban 33469, Ro 2535, zOr 3161  
 To Mx C-974 add Ban 33452  
 To Mx C-975 add Ban 33469, Ro 2535, Correct Per 16133, or 3161  
 Mxs C-976/7 both take A, to both add Ban 33468, or 3160  
 To Mx C-978 add Ban 33452  
 To Mx 17584 add Ban 33478, Or 3164  
 To Mx 17586 add Ban 33478, Or 3164  
 To Mx 17585-3 add Ban 33483, or 3172  
 Mx 17691 take 1  
 To Mx 17692 add Ban 33483, or 3172  
 Mx 17693 take 1

P. 1352 Mx 61424 take A  
 Mx 61426 take B  
 To Mx 63110 add Pan 25978  
 Mx 63552 take A  
 To Mx 63553 add Pan 25978  
 Mx 63554 take A

Page 1352 Mxs 61427/8, 62384/5 all take A

P. 1353 To Mx 63816 add Pan 25984  
 Add:WILL OSBORNE AND HIS SLIDE MUSIC Ca. 1940  
 Fit To Be Tied -v var 8092  
 Happy Birthday To Love -v -  
 This Changing World -v var 8104  
 It's A Whole New Thing -v -  
 Between 18th. And 19th. On Chestnut St. var 8113  
 Hungry For A Rhapsody -v -  
 Tumbling Tumbleweeds -v var 8210  
 You Call It Madness -v -  
 Wouldst Could I But Kiss Thy Hand, Oh Baby -vWO var 8143  
 The Man Who Comes Around -v Dale, Barbara,  
 Stinky, Will, & The Orchestra  
 I'm Stepping Out With A Memory Tonight -v var 8280, MW 10046  
 Yours Is My Heart Alone -v -  
 Louisiana Purchase -v var 8290  
 You're Lonely And I'm Lonely -v -

P. 1353 vESS OSSMAN'S BANJO ORCHESTRA:  
 Add: Mx 46998- Beneath A Balcony Col A-2113  
 Mx 46999-2 Unole Tom

P. 1354 To Mxs PB-29 & PB-31 add take 4 to both  
 To Mx PB-98 add take 3

P. 1355 To Mx 79149 add take 1. No vocal this take.  
 Mx 79307-2 shows vocalist as Marshal Sohl on the HMV issue.

P. 1356 To Mxs GEX-138-A & GEX-139-A add Cim 1919 as Maryland D.O.  
 PALACE TRIO Chapter should be listed with Rudy Wiedoeft instead.  
 To Mx 4332-2 add Med 8130  
 To Mx 4333-1 add Med 8127, Sym 4154  
 To Mx 5515 add Sterno 109 as Sterno Novelty Four

P. 1357 To "Missy" add Med 8174  
 Add:as RUDY WIEDOEFT'S PALACE TRIO:  
 Dardanella Meteor 1201  
 Left All Alone Again Blues -  
 To Mx 41184 add take 2 on Med 8200. This issue and Em 10203 both as Rudy Wiedoeft's Palace Trio.

P. 1358 Em 10240 as Rudy Wiedoeft's Palace Trio  
 To Tired Of Me add Med 8229. This title is a waltz.  
 Coral Sea is Mx 41433-3  
 To "I Want To Be Somebody's Baby add Med 8247  
 Mx 722 take 1, add Pur 11037, Cx 40037  
 To "Rose" add Pur 11039

P. 1359 You're Telling Me is Mx 1871-2  
 One Little Word Led To Another is Mx 1874-2  
 And So I Married The Girl is Mx 1910-1

OOPS! Bill and Steve!! Just found 2 additions which should have been inserted into the proper page sequence. Here they are! (cheers!)

Page 1140 Mx 9218-2 Correct issue Cam 0143. Mx 9219 not on Cam 0143. Possibly on Cam 0142.

Page 1257 Mx 3767 shows as take 1 on Cam. Vocalist is not IK.. This issue also shows the take to be "B" under the label.

Mx. 3681 has take B

(to be continued)



# **DIGGIN' THE GROOVES** BOB DAVENPORT

We get things under way this issue with 4 item from Take Two Records (P.O. Box 36729, Los Angeles, Ca 90036), and the first 3 are "air checks":

Take Two 102: Red Nichols, all from 1951 radio shows, and featuring Red and Dottie O'Brien on vocals. It's refreshing to hear Red still sounding so good after all of these years!

Take Two 101: Phil Napoleon & The Memphis Five" from some 1950's broadcasts. Phil is the only original member of this 20's group on this one, but it's still a helluva nice item.

Take Two 301: "Favorites By Buddy Clark", Vol. 1, and one of my all time favorite singers is heard from 1948 radio, a year before his tragic death. You can't go wrong with BC!

Take Two 201: "Lee Morse and Her Bluegrass Boys". This one covers a span from 1928-1931, which is the period when in the studio backing group were the likes of Benny Goodman, Tommy Dorsey, Eddie Lang, Manny Klein, Rube Bloom, etc. Gal had an unusual style.

And now, from Totem Records (P.O. Box 724, Redmond, Wa 98073-0724) a long awaited Ethel Waters item on Totem 1041. All of these are "air checks" covering the era from 1933-1951, which can give you the opportunity to note the vocal stylings over a long period.

There is a plethora of Bing LP's taken from his radio shows, and Larry Kiner (see Totem address above) had done yeoman work in releasing this material. And while no way near as deep in the catalog department, Broadway Records (Old Homestead Records, Box 100, Brighton, Mich 48116) has also gotten into the act. On Broadway BR-123 they have gone into the TV age in 1960, and have released a GREAT item with Bing and Perry Como. The sound is super, and these two guys have a ball . . . . and so will you!

Now let's check in with Joyce Music (Box 184, Zephyrhills, Fla 34283) and see what' cookin':

Ajazz 425: Is Vol. 3 in the "Disco Order" series featuring Ziggy Elman and covering the years 1947 & 1949. Zig is Zealous on this one as he zig zags from ballad to bounce!

Ajazz 424: Another "Disco Order" item, but this time vol. 31 (!) in the Woody Herman series from 9/11/53-5/21/54, and the band really swings. Woody does 3 vocals in his own inimitable way.

Ajazz 420: Is Vol. 2 in the Hal Kemp series, from 3/26/35-7/25/35 and I loved it! Bob Allen, Skinny and Maxine Grey are heard vocally. Contains some things I had even forgotten they had recorded.

Joyce 1125 "One Night Stand" with Jack Teagarden from 1944, and what can I say about "T" that hasn't been said before? Jackson of course does some vocals as well as playin' the 'bone like no one else, with Phillis Lane getting a couple of "mike" assignments.

Joyce 1124 Another "One Night Stand" item, this time with Harry James on two different gigs, 1953 & 1958. Jilla Webb, Ernie Andrews and April Ames head the vocal dept.

Joyce 1123 On this "One Night Stand" item Joyce features a band that is too often overlooked in reissues. From 1944 it's the band of Raymond Scott, featuring Dorothy Collins vocally, of course. This should be in everyone's library.

Joyce 6029 Peggy Mann is spotlighted with Larry Clinton on this "Big Band's Greatest Vocalists" series. While it's difficult to think of anyone with Larry except Bea Wain, I must say that Peggy comes as close as anyone could in replacing her.

Joyce 6038 It would be sacrilege to have a "Big Band's Greatest Vocalists" series and not include Bob Eberly, and Joyce has made sure that doesn't happen with this release of Bob with the Jimmy Dorsey band from 1935-37. A great collectors item.

Joyce 1127 We go back to the "One Night Stand" series featuring the above mentioned Jimmy Dorsey from 1951. Of course Bob's no longer in the band so vocals are assigned to Pat O'Connor, and Sandy Evans. The band always sounds fine no matter what year.

Joyce 1126 Our last item from Joyce is yet another in the "One Night Stand" series, and the LP jacket tells us this is from the "late forties". The old left-handed fiddler Johnny Long gets the honors here and has pointed the baton to The Beachcombers, Janet Brace, Francie Lane, Jimmy James and Natalie to handle the vocals. Of course the band is also heard vocally in one of the JL specialties, doing "Sweet Sue" & "It's a Sin to Tell a Lie"

comments and queries to Bob Davenport....  
221 Prune Tree Dr.  
Healdsburg Ca.  
95448  
===Thank you===

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